DANCING THROUGH LIFE By EDNA MAUDE See Page 11

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DANCING THROUGH LIFE By EDNA MAUDE See Page 11

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WANTED Known, a Few June and July Dates Free for No. 1 Co.'s. Good Repertoire Co.'s please communicate. J. H. CURRY, as above.

GRAND THEATRE, WELLINGTON, SALOP.
WANTED, Shows with London Reputation only, for few remaining Spring and Autumn Dates. Musical preferred.
Present season's bookings include "Kissing Time," "Yes, Uncle," "Roxana," "Brown Sugar," "Lord Richard in the Pantry," "A Pair of Sixes," "Paddy the Next Best Thing," &c., &c.
Full details, vacant dates, and lowest sharing terms, to London Representative. W. FOSTER HORSFIELD, Offices 21 and 22, 26, Charing Cross-road, W.C. 2.

NEW THEATRE, BOSTON.
NEW THEATRE, BOSTON.

WANTED, First-class Companies, Feb. 21, March 7, March 21. Wire or write, WILL DALTON, 57, Parsonage-road, Withington, Manchester.

WANTED, Musical Comedies and No. 1 Revues, for Bury St. Edmunds. Last week nearly £400 net. Good Comedies and revues for small town, Oxfordshire.
Central Hall, Cranleigh, near Guildford, seating 400. Good Comedies Required, first 3 nights each week.
Send day-bills and terms.
WILLIAM BELLAMY, General Manager, The Frank Hardie Agency, 21, Panton-street, Haymarket, S.W.1.

KING'S THEATRE, WALTON-ON-NAZE.
WANTED, First-class Companies, 3 nights, Easter Week, March 31, April 1, 2, April 28, 29, 30, and Whit Week.
CYRIL GILBERT, Cinema, Walton-on-Naze.

ALEXANDRA THEATRE, NEWTON ABBOT.
WANTED, Strong Attraction, Strong Attraction, For Monday next, Feb. 14; also later dates. Wire, MANAGER.

THEATRE ROYAL, BRIGHTON.
March 21 Unexpectedly Vacant.
WANTED, First-class Attraction only. Address, LAWSON LAMBERT, as above.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

"SCANDAL."
WANTED, Only vacant dates this year, March 28 (3 nights), April 18, May 9, 30, Aug. 8, 15 (3 nights, North), Sept. 12, 19 (3 nights), Oct. 17, 24, Dec. 26.

ARTHUR HARDY, 89, Pall Mall, S.W. 1.

WANTED, Monday next.

WANTED, Monday next.
WANTED, Monday next.

Ronald Barrie's Real funny pantomime, "RED RIDING HOOD."
"RED RIDING HOOD."
"RED RIDING HOOD."
Pretty Scenery, Dresses, and Funny Comedians.

Wire, FIFE, T.R., Canterbury, or 7, Mill-lane.

"THE VERY IDEA" (De Courville Production). With Easter Pickering.
WANTED, Mar. 28, April 25, May 2, 16. HALDANE CRICHTON, 4, Park-place, St. James's, S.W.

WANTED, May 23, Aug. 1, 8, Oct. 3, 10. Only vacancies.
"A WEEK-END."
"A WEEK-END."
"A WEEK-END."
"A WEEK-END."
"A WEEK-END."
"A WEEK-END."
"A WEEK-END."
"A WEEK-END."
W. W. ELLIS, 44, Carlton-hill, London, N.W. 8.

THEATRES WANTED.

MR. CHARLES HAWTREY'S Famous Farcical Comedy, "THE PRIVATE SECRETARY."

WANTED, First-class Theatres, April 11 (three nights) (Midlands). May 16, 23, July 18, 25, Aug. 8.

Address, CECIL BARTH, 37, King-street, Covent Garden, W.C. 2.

MR. BRANDON-THOMAS'S COMPANY. "CHARLEY'S AUNT."

WANTED, First-class Theatres, July 11, 18 (3 nights), and 25. Aug. 1, 22, 29, Sept. 5, 12, 19, 26.

Address, CECIL BARTH, 37, King-street, Covent Garden, W.C. 2.

WANTED, No. 1 Theatres and Music Halls only, for the following attractions:—
"THE GIRL FROM CIRO'S:" The entire Garrick Theatre production carried. March 7, 28, April 18, and May 9 and 16.

THE REX GERARD, WILLIAM DAUNT REPERTOIRE CO., Featuring "COOK" (from the Kingsway Theatre), "THE K.C." (a New Play by Dion Titheradge), and "CUPID IN HOSPITAL" (from the Gaiety, Manchester). March 7, 14, April 4, and a few dates on.

Also dates from Feb. 14 for several good class revues, recognised London successes.

W. FOSTER HORSFIELD, Suite 21 and 22, 26, Charing Cross-road, W.C. 2. Telephone, Gerrard 7167.

"TWO LITTLE DRUMMER BOYS." By Walter Howard.
WANTED, Feb. 28, March 7, onward. Thanks Bert Golden, Batts, King's Lynn, Arthur Carlton for offers. Splendid production. Strong comedy. SIDNEY RENNEF, 109, Brighton-road, Gateshead-on-Tyne.

"MAN WHO STAYED AT HOME."
WANTED, Feb. 14, 21, within 20 miles London. LILIAN WARDE, Emp. Edmonton.

WANTED, Feb. 28, on, for Lena Stanton's "Dick Whittington" Panto.

12, Clayport, Alnwick.

"THE SIGN OF THE CROSS."
"THE SIGN OF THE CROSS."
"THE SIGN OF THE CROSS."
WANTED, April 4, April 4, April 4 (Midlands). Only Vacancy till Autumn.

WILLIAM MACLAREN, T.R., Blyth, Northumberland.

Douglas Milbar and F. Clive Ross' Co. "THE MAN FROM TORONTO."
WANTED, March 21, 28, April 5. F. CLIVE ROSS, 17, Shaftesbury-avenue, London, W.1

FRANK FORBES-ROBERTSON in "MICE AND MEN" and "THE PASSING OF THE THIRD-FLOOR BACK."
WANTED, March 7 and 14 (Vacant through disappointment). NELSON KING, Theatre Royal, Rochdale. Grand T., Pentre.

WANTED, Theatres, once or twice nightly for "THE ROTTERS." March 14, April 11 (three nights), April 25, May 2, 16, 23. ARTHUR GIBBONS, Charlwood House, Lowfield Heath, Crawley.

MONDAY NEXT.
MONDAY NEXT.
MONDAY NEXT.
WANTED, February 14 and 21 for the big comedy show, "NEXT, PLEASE."
"NEXT, PLEASE."
"NEXT, PLEASE."

Wire for Monday,

JOHNNY McELROY,
JOHNNY McELROY,

Theatre, Pontypool.

WILL GANE & CECIL MORLEY, LTD. Revusical Comedy, in 3 Acts, entitled, "THE GIRL." 12 Principal Artistes, including Will Gane.
WANTED, Feb. 21, to follow Plymouth, also Feb. 28. 25, Great Marlborough-street, London, W. 1.

"HINDLE WAKES." 9th year of continuous touring.
WANTED, Feb. 14, Feb. 14 (between Wellington and Manchester). EDWIN T. HEYS, Mile End, Stockport.

"THE GIRL IN THE TAXI."
WANTED, April 4 and 11, between Stockport and London. Star cast, including W. E. Matthews, Cecil Woodings, and Yvette Darnac.

Apply, HUBERT WOODWARD, Broadmead House, Panton-st., S.W. 1.

"MR. PIM PASSES BY."
From the New, the Garrick, and the Playhouse Theatres, London, W.
One of the most successful comedies now touring.
Two Companies of equal strength will be sent out with this play in the Autumn.
WANTED, Theatres, March 28, April 4 (to oblige a manager), May 9, August 29, and on, with exceptions. DUDLEY STUART, T.R., Guildford. Next, Kemble T., Hereford.

Quick! Who wants a house-packer? WANTED (unexpected), Monday next. "MY OLD DUTCH." Wire, FRANK HARDIE, Broadmead House, Panton-street, Haymarket, S.W. 1.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, smart Prin. Girl and Comedian, Pair Sisters. Lowest terms, HARRY JOSEPH, 12, Clayport, Alnwick.

"His Ignorant Wife" Co. and Rep. WANTED, Robust Leading Man; long tour. State full particulars, lowest terms, RUBY LEE, New Theatre, Pontypridd.

ARTISTS WANTED.

WANTED, Heavy Lead, Juvenile, and Small Part Lady, for first-class Provincial Tour with Music Hall Sketch. Apply, stating salary required, age, height, previous experience, and photograph, with stamped addressed envelope for return, to Box 486, "The Era."

WANTED, Heavy Gent., and Useful Artistes; Rep. Work. LELAND JONES, Public Hall, Newburgh, Fife.

WANTED, Cinema Artists, all lines, for important British productions; photos essential. SIDNEY JAY'S AGENCY, 181, Wardour-st., W. 1. 'Phone, Regent 4329.

WANTED, Revue Work, Character Comedy Parts and Dancing. Understudy. P. C. DAVIES, 28, Guilford-street, Russell-square.

WANTED, Young Girl, for Troupe Work; must have strong voice, good pianist; over 14; for first-class troupe. Apply, stating lowest terms (live in), with photo (to be returned), to J. C. W., c/o 5, Ork-lane, West Bromwich.

WANTED, smart Chorus Ladies for Touring Revue. Call, Friday, February 11, 11.30, MISSION HALL, West-street (Next door to Ambassadors Theatre), St. Martin's-lane.

WANTED, by ESPINOSA, good-looking Chorus Ladies, with voices, young Chorus Gentlemen, and good, young Dancers (not children), for town and tour commencing March. Apply in first instance, by letter only, stating voice and experience, photo if possible, to 39, Lonsdale-road, Barnes.

WANTED Known, Young Lady, 19, would like chance to make good on London stage; small beginning welcomed. Box 483, "The Era."

ARTISTS' WANTS.

WANTED Known, GWEN AMBER, Soprano. Late Prin. Girl, "Hullo, Who Are You?" "Sky High," "Bag o' Tricks." Now lead "All Agree" revue. Best offers invited. Hippodrome, Driffield, Yorks.

WANTED Known, Comedian, with Original Gags and Patter, wishes to join straight man with booking influence for Double Act. Box 515, "The Era."

AMATEURS, PUPILS, &c., WANTED.

WANTED, Amateurs, Aspirants, every description, trained or untrained. (Stamp.) Call, afternoons, MR. D'ALBERT, 3, Stansfield-road, Stockwell-road, S.W. 9.

WANTED, Beginners, Sentimental or Comedy; new shows written and produced. 200 artiste-clients appearing. Established 25 years. (Stamp.) Call, D'ALBERT, 3, Stansfield-road, Stockwell-road, S.W. 9.

WANTED, Clever Amateurs, London & Tour. Opportunity for experience. TOBIAS, 43a, Brick-street, Piccadilly, W. 1.

EVA BARNES, 4, Soho-street, Oxford-street, London, W. 1, Specialises in all styles of Dancing. Special Children's After-School Classes. Dances invented and arranged. Songs, acts, sketches written and produced.
WANTED Known. Pupils can enter ballet class any time. Moderate terms.

MISCELLANEOUS.

LORD JOHN SANGER.
Tour 1921.

WANTED, Two first-class High Window Billers, to augment Advertising Staff.

WANTED. Chauffeur-Mechanic, Competent in running repairs.

Applicants are kindly asked to bear in mind that Window Billing is an Art, and Mending a puncture does not constitute running repairs.

Good wages and long engagement to consistent workers.

Full particulars to 11, Ostade-road, Brixton-hill, S.W. 2.

Interviews by appointment only.

WANTED, Billposter, thoroughly practical and reliable hand. State age and if married to BILLPOSTING CO., Coventry.

WANTED, Billposter. Apply, stating wages required, to DE REES, LTD., Newport, Mon.

WANTED, Scenic Artists, to know that Leete's hold a large stock of Scenic Colours, Brushes, &c. Write for Catalogue. A. LEETE & CO., 129, London-road, Southwark, S.E. 1.

WANTED, immediate Engt. by thor. exp. Stage and Bus. Mgr.; part if req.; any touring show; smart appearance; best refs. SMITH, 30, Lansdowne-rd., Croydon.

WANTED, by CHARLIE BARCLAY, Engagement, Carpenter (resident or tour); good refs.; open at once. 67, Landor-road, Stockwell, S.W. 9.

WANTED Known, can offer to any touring manager a reliable, first-class Stage Carpenter, who is Vacant on Feb. 14 through termination of my pantomime, "Cinderella." Refer to FRED CLEMENTS, Arcadia Lodge, Skegness.

WANTED Known, for Disposal, Author has Smart, Present-day Two-act Play; suitable touring company. Box 514, "The Era."

MUSIC HALL ARTISTS WANTED

18th Year.
WANTED, Artists, to send Date List and Terms (Wire or Write).

EARLY DATES. All Managers get our
EARLY DATES. Lists.
EARLY DATES. Jan. 31, Feb. 7 and 14, onwards.
WILL DALTON, 57, Parsonage-rd., Withington, Manchester. 'Phone, 193 Didsbury.
Wires, "Granbeste, Manchester."
Give me a chance, and *keep posted with fresh dates.*

HARRY LEATON'S AGENCY, 420, Sauchiehall-street, Glasgow. 'Phone, Douglas 3142. 'Grams, "Cockney, Glasgow."

WANTED, Revues, Big Vaudeville Combinations, Star Attractions, Artists of every description, for immediate dates, for first-class theatres and variety houses. Particulars first letter. Interviews by appointment only.

MUSIC HALL ARTISTS WANTED

PALACE PICTURE HOUSE, BARROW.
WANTED, for immediate early dates, first-class Turns, Vocalists, Instrumentalists, &c. Terms moderate, and acts only able to play in Front Cloth. Apply, MANAGER, as above.

Palace, Sunderland.
WANTED, Sensational Specialities, Big Comedy Acts, First-class Juvenile Troupes, &c., for the following dates: Feb. 21, March 7, 14, onward. Address, MANAGER, Palace, Sunderland.

MUSIC HALL ARTISTS' WANTS.

WANTED Known, BOBBY BRITTON, Dwarf Comedian, still at liberty, revue, panto., &c.; all enquiries replied to. 142, Kennington Park-road, S.E.

WANTED Known, Acrobatic Skater and Dancer, at liberty; hand-balancing, upstarts, back bends (late Selbinis). 5, Stoney Rock-rd., Leeds.

WILFRED CLOWES and his Concertina. WANTED, Feb. 14, 21. Wire, 61, Parkfield-rd., Rusholme, Manchester.

WANTED, Monday, Feb. 14, also 21, by OWEN JASKOE, The Fearless Hand and Foot Balancer, assisted by Mischievous Jakes. Coms., House 24, St. Thomas-crescent, Newcastle-on-Tyne.

WANTED, Monday, and Feb. 21, EDDIE MORLEY, Black-faced Comedian, in 15-minutes' "Assassination of Misery." Wire, c/o 9, Princess-street, London-road, S.E. 1.

WANTED, Feb. 14, 21, 28, by McCANN'S GREAT NEW DOG ACT.
Owing to great success, specially engaged second week, Music Hall, Inverness.
Refer to Mr. Gale.

Wire offers, Feb. 14,
Music Hall, Inverness.

Enough said. McCANN.

WANTED, immediate dates by FRANK HILBERT, famous Handcuff King. This is the act that topped the bill on Moss' and Stoll Tours. Share or certainty. Good Litho. Address, 131, Brixton-hill, London, S.W. 2.

CARRIE and DUCK. Novel Athletic Speciality.
WANTED, Mon., 21st, to precede Oldhill. Wire for a good feature. CARAVAN, North-st., Wolverhampton. Next, Hippo., Gloucester.

WANTED, Feb. 14-21, ADAMS DUO, Trick and Comedy Cyclists.
31, Burton-street,
London, W.C. 1.

WANTED, Monday next, and Feb. 28, by TALBOT AND CLARE, in Burlesque Scena, "Cloudland." This, Market Theatre, Aylesbury.

WANTED, Monday next, also Feb. 21, 28, THE BELLINIS, Sensational Equilibrists and Daring Aerial Gymnastic Speciality. Wire for Monday to Empire, Burnley, Lancs.

WANTED, Feb. 14, 21, MARO DUO, Great Triple Bar Comedians; clever and funny. Wire, 21, Bow-street, Bilston, Staffs.

WANTED, March 7 and 14, CELIA CAMILLE and 2 Clowns, vocalism and comedy; a real novelty act. This week, 21, Lincoln-rd., Peterborough.

WANTED, Monday next, by CAMBO and CASTELLE, The Monkey and the Maid. Big Novelty Musical Act. Wire, Blake's Theatre, Hitchin.

WANTED, Feb. 14 and March 7, Scotland preferred, by ATLAS-VULCANA GIRLS, the Wonderful Novelty Athletes.

3, Chapel-terrace, Parkhead, Glasgow.

WANTED Known, THE SUMMERSCALES TRIO, Contralto, Pianiste (L.R.A.M.), and Violinist (A.R.C.M.), offer special terms for an Early Booking near London; three first-class artists and a pleasing programme. FINNEY, 125, Sinclair-road, West Kensington.

WANTED, Feb. 21, BROADWAY FOUR (2 ladies, 2 gents.), Novelty Dancers. Col., Bearwood. Wire (Room 5), 248, Corporation-street, Birmingham.

WANTED, Monday next, between Liverpool and Plymouth, The Royal "Viona" Quartette, Banjoists; own setting and 6 sheet lithos; also require Feb. 28, on, with exceptions. Wire, PAVILION, Liverpool, or 16, Maitland-st., to save time.

CIRCUS ARTISTS WANTED.

HENGLER'S CIRCUS,
GLASGOW.
Winter Season, 1921-22 (Nov., Dec., Jan., Feb.).
WANTED, CIRCUS ACTS and NOVELTIES
of the highest class only.
This being a long season engagement, applicants must be new to Glasgow, and absolutely first-class performers.
Full pars., with date sheet, first letter, stating where act can be seen.
HIPPODROME,
GREAT YARMOUTH.

SUMMER SEASON (JULY, AUGUST, SEPT.)
Weekly and fortnightly engagements.
CIRCUS ATTRACTIONS, NOVELTIES, ANIMAL ACTS, &c.
All artists must send fullest particulars, terms, and date sheet; every act seen before booking; price and distance no object for the best.

Address all communications to
HARRY MILNE,
General Manager,
Hengler's Circus, Glasgow.

WANTED, for Tenting Season, 1921, Advance Agent, also Useful Acts. Those doing two preferred. State lowest terms in first letter. JAMES BIDDALL, Circus, Shields-street, off Tarlay-road, Stockton-on-Tees.

CIRCUS ARTISTS' WANTS.

WANTED Known, ROLLO, on the High Rope, with Firework Sensation; an ideal circus attraction. Perm. add., 98, Peel-street, Rochdale.

WANTED, MLLE. HETTY, Graceful Tight-Wire and Rolling Globe Artiste. Just finished six successful weeks at the Imperial Circus, Crystal Palace. At lib. Feb. 14, 21, on. P.A., 418, Lower Addiscombe-road, East Croydon.

CIRCUS ARTISTS' WANTS.

WANTED Known, advertiser, ex-Soldier, young, single, desires Berth during coming tenting season.

Address, GEORGE CARPENTIER, King's Head Inn, Kensington, Brecon.

WANTED Known, DESMONDO, Continental Musical Speciality, liberty for a good circus for the season, tenting or resident; home or abroad; the man who makes instruments talk. Write, c/o Morrison, 17, Apsley-place, S/S Glasgow.

MUSICIANS WANTED.

WANTED, Musical Director.
Stage qualifications, age, references, salary, MANAGER, Empire, Wolverhampton.

WANTED, Violin Director for Orchestra of 8, for 12-weeks' season. Seaside, twice daily, Promenade; once, Theatre; Sundays, once Promenade. First-class man with personality essential. Must have thoroughly up-to-date library. Interview in London arranged. Box 523, "The Era."

THEATRE ROYAL, MERTHYR.
WANTED, to Open Feb. 21, First-class Violin Conductor (A.M.U.). State qualifications, experience, age. Comfortable engagement to right man, 52 weeks in the year. Ex-Service men given preference. Apply, STEVENS, Manager.

WANTED, Rep. Violin, Flute, Drums (gentlemen) for Cinema, S.E. district. Apply, ELMWOOD, Atkins-rd., Clapham Park. 'Phone, Streatham 950.

WANTED, first-class Rep., open 21st; must be well up in all standard works; no Sunday work. State terms, MANAGER, Grand Cinema, Reading.

WANTED, Rep., for Saturday next; also every Sunday evening. Apply immediately, Box 518, "The Era."

WANTED, for the leading hotel in Bombay, Violinist-Leader, 'Cellist, and Flute. No letters. Apply personally, ALFRED RIESS, 18, Charing Cross-road, W.C.

WANTED, Lady Violinist (Leader), for trio in tea-room, Brixton; 2½ hours daily; must be good orchestral player. Full particulars to Box 517, "The Era."

WANTED, a Brilliant Leader, for a First-class London Hotel. Terms, £10 per week. Write full particulars of experience and when disengaged. Audition necessary. Box 520, "The Era."

WANTED, good Violinist, as Leader, for varieties and musical comedy; permanency to good man; also good terms; duds and wet blankets come at their own risk. Terms and references to H. BULL, Hippodrome, Darlington.

WANTED, Monday next, Leader-Violinist, first-class player only. Apply, M. D., Lyceum Cinema, Southfields, S.W. Audition 3-5 and from 6.30.

WANTED, first-class Instrumentalists, for cinemas, Violin (Leader), 5½ hours daily; Orchestral Organist, evenings and 3 mats.; Pianist, 6 hours daily; also Pianist, evenings and 3 mats. Apply, stating age, qualifications, and salary required, to MUS. DIR., 3, Peel-avenue, Rusholme, Manchester.

PALACE, BURNLEY.
WANTED, Reliable Leader; A.M.U. terms.
Apply, M. D.

WANTED, Leader, experienced Varieties, to open Feb. 14 at Hippodrome, St. Helens; A.M.U.; terms £3 15s. State age. J. WHITELOCK, Musical Advisor, Argyle Theatre, Birkenhead.

WANTED, a first-class experienced Violiniste (Leader) to complete Ladies' Trio, for a small Picture House, Country Town; a nice comfortable engagement; evenings only. Send full particulars, lowest terms, to THOMAS McDERMOTT, The Playhouse, Bromsgrove, Worcs.

WANTED, first-class Leader-Violinist and Flautist (gents.), for Bombay; also brilliant 'Cello, for London café. Apply, between 12 and 1, GRAY, 12, Archer-street, Piccadilly, W.

WESTON-SUPER-MARE.
Season 1921.
COVE ORCHESTRA.
WANTED, First Violin, Viola, and Trombone; must be first-class instrumentalists and accustomed to really good programmes. Easter to Oct.; 18 performances of 1½ hours weekly.

Full details to
H. C. BURGESS,
Hippodrome, Tonypandy.

WANTED, 1st Violin (Repetiteur), used to first-class varieties; A.M.U.; terms No. 1 rate. State age, experience, and references, to WILLIAM HARTLEY, M.D., King's Theatre, Dundee.

CON. WILLIAMS' ORCHESTRAS.
SCOTLAND.
WANTED,
THE PICTURE HOUSE,
DUMBARTON,
1st Violin, used to high-class programmes; evenings and 1 matinée: £4 10s. weekly; to open at once.

THE NEW CENTURY THEATRE,
MOTHERWELL,
Violinist-Conductor, to open 21st inst.; evenings only; £5 5s. weekly.
Full particulars to
MR. CON. WILLIAMS,
Grand Central,
Glasgow.

WANTED, Young Lady Violinist-Vocalist, for immediate engagement. Write for appointment to LEON, 87, Shaftesbury-avenue, W.

WANTED, first-class Violinist, for Trio (gent., English), for high-class open-air café, S.E. Coast, from Whitsun to Sept. Write, E. T. BURGESS, 358, Stanstead-road, Catford, S.E. 6.

WANTED, Good Second Violinist; continuous show (no Sundays). State salary and refs. in first letter to MUSICAL DIRECTOR, Scala Theatre, South Shields.

WANTED, Violinist, able to lead, Trombone, Cornet, and Clarinet, Drummer; drums provided; used to dance music; 3 nights a week. W. F. HURNDALL, King's Hall, London-rd., S.E. Tel.: 1022 Brixton.

WANTED, for Tenting Season, 1921, Cornets, Clarionets, Euphonium, Bombardon. Lowest terms in first letter, JAMES BIDDALL, Circus, Shields-street, off Tarlay-road, Stockton-on-Tees.

MUSIC MAURICE PIÉNA, COVERS
EXPERT IN CINEMA MUSIC & ORCHESTRAS.
STAND 11B—16B,
CINEMA ACCESSORIES AND MUSICAL APPLIANCES EXHIBITION,
ROYAL HORTICULTURAL HALL, WESTMINSTER,
February 12th to February 19th,
WHERE A COMPLETE SELECTION OF HIS CATALOGUE WILL BE ON VIEW.
FULL PARTICULARS of Catalogue and Subscription Scheme Free on Application to—
55, HIGH STREET, OXFORD STREET, W.C.2.
ORCHESTRAS 'Phone Gerrard 7236. STRINGS

MUSICIANS WANTED.

WANTED, 1st-class Solo Cornet, open early as possible, variety and pictures. Twice nightly and one matinee. Send terms and refs. to GEORGE CASEY, Grand Cinema, Basingstoke.

NEW THEATRE, PONTYPRIDD.
WANTED, experienced Clarinet, open Monday; twice nightly; A.M.U. salary. Apply, TRENCHARD.

WANTED, Immediately, Clarinet and Organist (reed), evenings. Call mornings, 12 o'clock. 71, Oldhill-street, Clapton.

WANTED, good Trombonist for Pictures and Varieties, to open imm. through disappointment; permanency to suitable man; salary, £3 10s. per week; A.M.U. men only. M.D., Pavilion, Barnsley.

WANTED, 'Cello, Second Cornet, and Drummer; open immediately; A.M.U. Terms, refs., to WM. McDONALD, M.D., Empire, Wakefield.

WANTED, at once, experienced Orchestral 'Celliste for Tea Lounge and Hotel. Apply, MISS WILTON-AINSLEY, 11, Ophir-road, Bournemouth.

WANTED, good 'Cellist for quartette; contn. 6.30 to 10.30. 3 matinées. Pictures only. GRAND ELECTRIC THEATRE, Gainsborough

WANTED, Immediately, First-class Orchestral 'Cellist, for Trio; must be thoroughly conversant with Tavan, Alder, Mouton, &c., standard overtures; five hours daily, no Sunday work. State salary required, send references, ROYAL CINEMA DE LUXE, Ashford, Kent.

WANTED, 'Cello Player, thoroughly experienced in first-class variety. Apply, with references, to E. WINTER, Manager, Empire, South Shields.

WANTED, 'Cellist; afternoons and evenings. Terms, &c., to MUS. DIR., George-street Cinema, Oxford.

WANTED, first-class 'Cellist, gentlemen only.
Apply, by letter only, to M. D., Silver Cinema, Shepherd's Bush.

WANTED, first-class 'Cellist, to open Feb. 21; fully conversant with Tavan and Alder's arrangements; 4½ hours daily; only first-class soloists and orchestral players need apply; duds come at own risk. Wire or write, HAMILTON, Director of Music, Castle Cinema, Cardiff.

WANTED, Musicians, at First-class Variety Halls. Newport Empire (Mon.), 'Cellist. Cardiff Olympia (Pictures and Variety), 'Cellist. Edinburgh Empire, Repetiteur. Applicants must be experienced and thoroughly competent. Write, with full particulars of experience, copies of references, &c., to the MUSICAL DIRECTOR at the above-mentioned Hall.

WANTED, good 'Cellist, for high-class cinema; fully experienced; capable of playing the classics; terms £6. State earliest date can open to MUSICAL DIRECTOR, South View, Garden Suburb, Darlington.

WANTED, first-class Solo 'Cellist, commence Feb. 14, for Marlboro' Picture Theatre, Holloway, N. Apply, MUSICAL DIRECTOR.

WANTED, for Globe Cinema, Plumstead, good Pipe Organist; lady or gent.; to deputise two evenings weekly. Apply, MUS. DIR., Fulham Grand Theatre, S.W.

WANTED, a First-class Relief Pianist (Lady). Apply, MUSICAL DIRECTOR, Wednesday or Thursday, between 1-5, Golden Domes Picture Theatre, 130, High-road, Streatham, S.W.

WANTED, good, experienced, Orchestral Pianist. Call, 2 p.m., The Pavilion, 678, High-road, Tottenham, N.

NEW HALL,
BARGOED.
WANTED, Orchestral Pianist, either sex, used to variety; comfortable permanent engagement.
Terms and refs. MUS. DIR.

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MARCH 14

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8, St. John's Road, Brixton.

Sir,—As my advt. finishes this week, I am enclosing remittance for further insertions. I must admit that your advert. has been very successful.—JOHN P. GALLIVAN.

Music Covers.

45, Lalcham Mansions, Calvert Avenue.

Dear Sirs,—Please reinsert my advertisement in to-morrow's "Era." You may be interested to know that, besides other orders, I received an order for 1,000 covers through the medium of this small advert. last week.—Faithfully yours, M. D.

Engagement Wanted.

83, Lewisham High Road, S.E. 14.

Dear Sirs,—Will you kindly take out my advert. from "The Era" this week. I ordered two insertions on Feb. 2 and thanks to your paper I fixed up in a day. Thanking you,—

Yours truly, ROSE LAW.

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VACANT MAR. 14

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This Week—

Theatre Royal, Smethwick.

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Retirement of Leeds Manager.

The numerous friends, in and out of the profession, of Mr. Lindsey Edwards, will regret to learn that that gentleman has found it necessary, owing to ill-health, to relinquish his position as resident manager of the Leeds Theatre Royal. A man of astute ablity and long and intimate connection with various phases of theatrical management, Mr. Edwards will be sadly missed in the profession. He takes into his enforced retirement, however, the warmest and most cordial wishes for a speedy return to robust health. It is hoped that after a brief rest at Jersey Mr. Edwards will be back again in his old form His successor is Mr. Hindle, late with Karno's.

British Refugees from Russia.

A matinée will be given at the Ambassadors on Thursday, Feb. 24, in aid of the Fund to Provide Comforts for British Refugees from Bolshevik Russia, when "The King's Favourite," by Henri Lavedan, of l'Académie Française, will be produced, with Madame Lydia Yavorska as the Countess Du Barry and Mr. Franklin Dyall as the Abbé O'Gorman. The play has been translated by Mr. John Pollock. "The Silver Lining," by Major C. T. Davis, which has been produced by the author with success in India, will also be given.

BIRTHS, MARRIAGES & DEATHS

IN MEMORIAM.

BELCHAM.—In loving memory of my dear husband, Henry Belcham, who passed away February 9, 1917. He was connected with the staff of "The Era" for over 30 years.

HARRISON.—In remembrance of Fred L. Harrison (of Fred and Lillie Harrison, variety artists), who died on Jan. 9, 1904. "Do not forget me."

TRANSFIELD.—In ever loving memory of our dear father, T. G. Transfield, Circus Proprietor, who died at New York, Feb. 6 1911. Lovingly remembered by his children, Tina, Tony, Cissie, and Florrie

FOR SYMPATHY.

MRS. HARRISON, of 6, Cheltenham-place, Brighton, widow of the late Mr. J. M. Harrison, through the medium of "The Era," wishes to thank all her friends for their deep sympathy in her great loss; also the senders of beautiful flowers, including Miss Queenie Milliard, the Hippodrome Orchestra, Brighton, and Miss Nellie Le Strange.

FOR SYMPATHY.

MRS. J. M. HARRISON tenders her thanks to Mr. J. P. Long, Preston; Miss Millard, Shoreham; Mrs. Wilkins and Mrs. Knight, Brighton; for floral tributes

ANSWERS TO CORRESPONDENTS

P. MALONE.—*The song is not published in England.*

THE REVIVAL PLAYERS.

A new dramatic society, called the Revival Players, has come into existence, Mr. Clive Currie being the founder, and Mr. Matheson Lang the president. The first performance was given at the King's Hall, Covent Garden, on Sunday evening, on which occasion three new one-act plays were produced. The first of these was a comedy of the Napoleonic era by Donald R. Young, entitled

"THE LADY OF THE ROAD."

Suzanne ..... Dorothy Wordsworth
A Captain ..... Frank Woodbridge
A Citizeness ..... Marjorie Ashton
Père Gustave ..... George Morgan
Beaufort ..... C. Osborn Adair
Henri Rochellie .. C. Graham-Cameron
Countess de Beaumont
Marjorie Harwood

When a member of the fair sex turns highwaywoman there must be a strong reason for her so acting. It is so in the case of Suzanne, the young woman whose apparent good qualities win the praises of old Père Gustave, the landlord of the Pomme d'Or Inn at Dories, he little suspecting that she is the notorious "Lady of the Road," who waylays wealthy travellers and relieves them of the contents of their purses. It should be added, however, that she takes care the poor of the neighbourhood shall benefit by her daring robberies. New arrivals at the inn are Mons. Henri Rochellie, the Prefect of Police (who is preceded by his agent, Beaufort), and accompanied by the Countess de Beaumont, "an adventuress." The next event is the hurried entrance of a lady apparently advanced in years, who declares that she has been stopped and robbed on the highway. Left alone with the Countess the new arrival discards her disguise, and, threatening her ladyship with a revolver, compels an exchange of costume. Then she induces Beaufort to believe that the Countess is the highwaywoman and to convey her to Paris. Confronting Rochellie she reproaches him with having wooed her and then deserted her six years ago, whereupon she, in a fit of desperation, took to the road. He acknowledges the error of his ways, and the story closes with the reconciliation of the former lovers.

Miss Dorothy Wordsworth played with charm and spirit the part of Suzanne, and Mr. C. Graham-Cameron did well as Rochellie. Mr. George Morgan submitted a neat sketch of the old innkeeper, and satisfactory work was done by Mr. C. Osborn Adair as Beaufort, and Miss Marjorie Harwood as the Countess.

"THE SCARLET CLOAK."

A Comedy of 1775, by Donald R. Young.

Gaffa Walden .. .. L. Ernest Francis
Barnard ..... C. Osborn Adair
Sligo ..... Walter V. Tobias
Captain Sir Harry Seymour
Frank Woodbridge
Lord Richard Wellersley ....Eric Lugg
Lady Betty Seymour .. Kathleen Stuart
Count Rupert Wigmore
R. Campbell Fletcher
Sheriff ..... Ernest St. Lo

This was also a costume play, and by the same author. The villain of the piece, Count Rupert Wigmore, has plotted to carry off by force to Gretna Green Lady Betty Seymour, and has forged a letter purporting to come from her sweetheart, Lord Richard Wellersley, asking her to meet him at the Toll House Inn. Count Rupert belongs to a secret anti-loyalist society, and at the inn, an accomplice, Barnard by name, is to hand him certain papers. He is to be identified by his wearing a scarlet cloak; but as Lord Richard arrives at the inn first and also wears a cloak of that colour, the compromising letters are handed to him. A duel with swords is fought between his lordship and the Count, who gets the worst of it, and is made a prisoner until he is delivered into the safe keeping of the sheriff as a traitor to the Crown. Lord Richard having satisfied Lady Betty's impetuous brother, Sir Harry Seymour, of his good intentions, the lady (who has been in hiding) and he are happily united. The gallant young lord had a manly representative in Mr. Eric Lugg, and Miss Kathleen Stuart was a pleasing Lady Betty Seymour. Mr. R. Campbell Fletcher was a blustering Count Rupert Wigmore, Mr. Frank Woodbridge scored as the hot-tempered young soldier Sir Harry Seymour. Mr. C. Osborn Adair gave an impressive portrayal of the grim Barnard, Mr. L. Ernest Francis played naturally as the landlord of the inn, and Mr. Walter V. Tobias was amusing as the potboy Sligo.

'DON'T TALK IN YOUR SLEEP."

A Farce, by Harvey Adams.

John Binks ..... C. Graham-Cameron
Betty Binks ..... Margot Drake
Tommy Dodds ..... Harvey Adams
Camille Dorée ..... Elinor Hare

John Binks, an author, is given to the awkward habit of talking in his sleep, and his wife Betty, having heard him declare that he was in favour of a man having more than one spouse, takes him at his word and introduces her friend, Camille Dorée, a lively Frenchwoman, as wife No. 2. Poor Binks is much embarrassed by her amorous advances, and 'phones to his friend, Tommy Dodds, to come at once and take her off his hands. Tommy quickly appears, but finding Betty alone, mistakes her for mademoiselle and disappears with her, of course leaving the husband more worried than ever. But having taught John a lesson, the wife allows matters to resume their ordinary course.

The little piece was briskly rattled through, Mr. C. Graham-Cameron being well placed as the much-worried author, while Miss Elinor Hare displayed the necessary vivacity as Camille, and Miss Margot Drake as the wife, and Mr. Harry Adams as Tommy Dodds rendered excellent assistance.

After the first play a scene from Shakespeare's "King John" was played, Miss Julie Kean giving an effective portrayal of little Prince Arthur, and Mr. Clive Currie presenting a capital embodiment of Hubert de Burgh, with Messrs. Kenneth Cameron and F. R. G. Holmes as the attendants.

Royal General Theatrical Fund.

The February meeting of the Board of Directors was held at Goschen-buildings, Henrietta-street, on the 1st inst., Mr. M. R. Morand (chairman of the Association) presiding. Messrs. Lionel Carson, Henry Doughty, Edmund Gwenn, Herbert Lyndon, Frank Weatherby, H. Saxe Wyndham, and Charles Cruikshanks (secretary) being in attendance. An application for membership was considered and ordered to be dealt with. Several questions relating to advertising advantages of membership were discussed, and instructions given to carry out suggestions adopted.

THE PLAYWRIGHT'S THEATRE.

"MOLESKIN JOE."

Play, in Three Acts, by Mr. Patrick MacGill, Produced by the Playwrights Theatre, at the Ambassadors Theatre, on Monday afternoon, Feb. 7.

Betty ..... Catharine Legh
Moleskin Joe ..... Henry Caine
Femy ..... Viola March
Jenny MacWhapple .. Helen Macgregor
Pearl Taylor ..... Jane Grahame
Donald MacWhapple.. Seton Blackden
Angus MacWhapple..William Armstrong
Ganger Billy ..... Caleb Porter
Billy the Moucher .... Cecil Trouncer
Buck Nobby ..... Arthur Filmer
Greasy Shanks ..... Walter Schofield
Tom Slatterguff ..... Malcolm Morley
Navvies
Andrew Churchman and V. H. Booth

The starting of Miss Irene Hentschel and Miss Monica Ewer's new enterprise, the Playwrights Theatre, at the Ambassadors, on Monday, produced some very attractive dramatic work. Mr. Patrick MacGill's first play is interesting, and at the same time quite unpretentious. It has good scenes and some excellent dialogue, but for the most part it fails to strike any but a somewhat unreal note. Even Moleskin Joe himself, a rough, swearing navvy—who is so well drawn in the quarry scenes, becomes a moraliser in the last act. The play shows promise, however, of something really worth while from Mr. MacGill's pen in the future.

The story is a simple one. Pearl Taylor has been brought to the home of her lover's parents in the Highlands of Scotland. On the first evening she is allowed (a shocking piece of carelessness this!) to wander off alone on the hills, and is caught by a storm. She is found and befriended by a navvy, who, when he returns her safely in the morning, is found to have been a private in the regiment that was captained by her fiancé. He refuses all offers of a "safe" job and returns to the freedom and hardships of a wandering navvy's life. The second act is the most interesting. Moleskin's charming embarrassments and gaucheries in the presence of the pretty little lady are very delightfully shown. A good deal of the credit for the success of these scenes—and for the interest of the rest of the play—is due to Mr. Henry Caine's acting. It was a splendid study in every way. Miss Jane Grahame acted very prettily as the heroine, and two clever characterisations of the old Scotch parents were given by Mr. William Armstrong and Miss Helen Macgregor. Miss Catharine Legh was good as Betty, the maid, and excellent work was provided by Miss Viola March as Femy, Mr. Seton Blackden as Donald, and Mr. Caleb Porter in a well-conceived study of the Ganger.

The play was produced by Mr. Ben Webster, and was preceded by a sketch by Emil Lock, entitled

"The China Orange."

Valdimir Muskoff ..... Henry Oscar
Olga Miramar ..... Netta Westcott
Paul Goveski .... W. Edward Stirling

It is a very slight little playet, which tells in a few minutes how a young Russian woman of fashion outwits a Government official and saves the lives of her lover and husband by the device of pretending that a china orange is really a bomb. It was excellently acted by Mr. Henry Oscar as the Chief of Police; Miss Netta Westcott as the young woman; and Mr. W. Edward Stirling as the lover.

"THE BABES" AT GLASGOW.

The popular pantomime above named continues to draw excellent houses to the Coliseum, and Moss' Empires may congratulate themselves on having again entrusted the production to the experienced hands of Mr. John Tiller. Mr. Fred Barnes resumed his principal boy part of Robin Hood last week, and was enthusiastically welcomed after his enforced absence. He sang all his songs with much vim and emphasis, and each of them won hearty and pronounced applause. The favourites with the audience are probably "Swanee," in which the Tiller Girls add picturesque effect, and "A Little Bit of Devil," though the others show up well. In his acting as Robin, Mr. Fred Barnes infuses an element of romance into the part, and it undoubtedly enhances his reputation with the Glasgow public.

Miss Sybil Arundale is a charming Maid Marion, her acting is particularly good, and she enters into the spirit of the scene with her whole heart, whether it be love-making with Robin, a nursery scene with the Babes, or comic business with any of the comedians. She sings sweetly, and gets the audience with her in every song.

Mr. Neil Kenyon, as the wandering pedlar, is the other notable star in the company, and his pawky wit and local gags keep the audience on the grin all the time. His special scenes are cleverly introduced and his Hielan' Bargee is an interesting variation on the Dunrobin sketches with which we have been amused in the past.

As with all Tiller productions, the dancing is a special feature, and we get a troupe of grown-up dancers and another of youngsters, in addition to a group of local children, and in all their work these ably sustain the traditions of the Tiller schools. There is also a very clever premiere danseuse in Miss Lily Lenora, who introduces several well-executed solo dances. The ensemble effects include a Butterfly Ballet, a Flying Ballet, and a Musical Smithy. Two clever children, Elsie and Gracie Holt, play the Babes with notable success.

Compton Comedy Company.

The Compton Comedy Company opened their spring season on Monday at the Repertory Theatre, Nottingham, with a presentation of "Twelfth Night." Special interest is attached to the performance, as it was exactly forty years ago that night that the late Edward Compton inaugurated his company with a production of "Twelfth Night" at Southport, and the present production is in commemoration of that event.

The theatre was packed with an appreciative audience, including the Mayor, Sheriff, and many notabilities of the city. The Viola of Miss Viola Compton was full of graceful touches, and invested by the light and shade necessary to the part. Miss Ellen Compton gave a delightful and polished performance as Sebastian, Miss Kathleen Grace made a gracious and gentle chatelaine as Olivia. The warmest praise is due to Mr. Henry Crocker for his imposing and richly humorous portrayal of Sir Toby Belch, and Mr. Worrall Thompson's rendering of Malvolio deservedly elicited hearty applause.

"(K)NIGHT OF THE GARTER."

Musical Revusical Comedy, in Six Scenes, by Jackson Owen and Alf Shaw, Music and Lyrics by Cafflyn Baxter, Produced for the first time in London at the Elephant and Castle Theatre, Monday, February 7.

Vera, the Maid ....Nita Van Biene
Colonel Chutney ..... Billy Fiman
Olive Marsden ..... Mona Frewer
Dolly ..... Elsie Embro
Walter ..... Ernie Maybury
Harold ..... Fred Collier
James Armstrong ..... Alf Shaw
Horatio Biffins ..... Jackson Owen
P.C. Morris ..... Roy Lockwood
Maisie .....Queenie West
Marie ..... Marie Terry
Jennie ..... Daisy Tate

This clever play of irresponsible fun, melody, and charming old-world songs, has proved a potent attraction "on tour," and the verdict of the provinces was enthusiastically endorsed on Monday evening at the Elephant Theatre, when "(K)night of the Garter" made its first bow to a London audience. The play was produced at the Grand Theatre, Mansfield, on Aug. 2, 1920, and since then has continuously toured with success.

The story depicts the theft of Colonel Armstrong's much-prized garter; the many vicissitudes that occur in the prolonged search for it. Walter, in love with the colonel's ward, elopes with her to Holland, and the suspicions are aroused that he has taken the garter with him. Two crooks are also concerned in the plot, Horatio Biffins causing infinite amusement as one of the latter. In the search for the garter, after a visit to the Sea Hotel, Clifton, is seen a charming rustic wedding in a quaint old Dutch kirk. There is, too, a screamingly funny scena on board "The Napoo," with Jackson Owen as the Ship's Officer, and Billy Fiman as the Sergeant. After many other enjoyable episodes, Walter's character is cleared, the crooks are discovered, and the much-valued garter restored to its original owner.

The pleasing music is a great feature of Mr. Jackson Owen's show. Especially good was the pretty number, "Anna, My Anna," sweetly sung by Miss Nita Van Biene, with a tuneful chorus. Again, in "The Days of the Crinoline," the clever artist scores, with a pretty set of an old English garden. To Miss Elsie Embro's rendering of "Like No Other Girl," in association with Mr. Ernie Maybury, praise should be awarded. Miss Embro also has a catchy song in "I Like My Boy to Be ——," and a tuneful number in "Canterbury Bells." Miss Mona Frewer, too, aided by the well-drilled chorus, nicely sang "By Loo," and the inevitable "Million Dollar Smile" (Miss Van Biene) proved irresistible. A word of praise to Mr. Jackson Owen's chorus for the opening number, "Summer-time."

Among the specialities which merit special notice were the dance by the Eight Jovial Girls and Miss Van Biene's exquisite 'cello playing of the "Barcarolle." "The Musical Disorderly Room," too, caused great fun.

Miss Nita Van Biene played with refinement as the maid, Vera, and Miss Mona Frewer was a pleasing Olive Marsden. Clever Miss Elsie Embro was a captivating Dolly. On the funny side the author-actor-manager (Mr. Jackson Owen) was in his happiest vein as Horatio Biffins. His many clever witticisms got home at once. Mr. Billy Fiman was admirable as Colonel Chutney, and the joint author (Mr. Alf Shaw) did good work as James Armstrong. Among others in the cast, Mr. Ernie Maybury made a handsome hero as Walter, Miss Queenie West good as Maisie, and Miss Marie Terry (Marie), Miss Daisy Tate (Jennie) added to the enjoyment. Mr. Fred Collier, too, as Harold, must not be overlooked.

A CLAIM FOR COMMISSION.

Judgment was delivered on Monday in the case in which Messrs. Norris and Clayton, theatrical agents, of Charing Cross-road, sued Mr. Geo. Gregory, comedian, for £170 commission for obtaining for the defendant a part as principal comedian in the musical comedy, "Yes,, Uncle." The case was heard by Mr. Justice Bray in the King's Bench Division. Having heard the arguments, his lordship, in giving judgment, said that in 1918 Messrs. Norris and Clayton obtained for Mr. Gregory an engagement to perform the part of Bobby Summers in the musical comedy in question at £80 weekly. In consideration of the plaintiffs having obtained that engagement for him with Messrs. Grossmith and Laurillard, the defendant agreed to pay them a commission of £5 weekly on the salary "accruing from the engagement, and on any prolongation thereof." The spring tour ended on April 21, 1919, and on the salary received by the defendant up to that time the plaintiffs had earned their commission. On May 6, 1919, Mr. Gregory received from Messrs. Grossmith and Laurillard £200 as a retaining fee, and three days later he entered into a further contract to play the same part during the autumn tour of 1919, and also to take a part in another play in the spring of 1920. It was contended by the plaintiffs that the second contract was a prolongation of the first engagement, it having been entered into within three months of the conclusion of the spring tour of 1919.

His lordship said he had come to the conclusion that the second engagement was not a prolongation of the first, but a perfectly fresh contract on which the plaintiffs were not entitled to commission. Therefore, on that part of the claim, the defendant was entitled to have judgment.

Mr. O'Sullivan stated that the plaintiffs had already obtained judgment under previous proceedings for £90, and in these circumstances he asked for costs up to that judgment.

His lordship said the plaintiffs would have the costs up to the date of that judgment, and the costs since that date would be the defendant's.

The Royalty.

When the need for a change of bill becomes apparent at the Royalty Theatre, where "Milestones" is at present being played, a new comedy, "A Social Convenience," written by Mr. H. M. Harwood, will be produced there by Messrs. Frank Curzon and Dennis Eadie. This will be Mr. Harwood's first contribution to the stage since his brilliant political satire, "A Grain of Mustard Seed."

LONDON SUBURBAN THEATERS.

THE KING'S, HAMMERSMITH

One of the most successful pantomime seasons of recent years at the King's Theatre, Hammersmith, has been succeeded by the presentation of "The Private Secretary," which was recently revived at the Aldwych Theatre by Mr. Cecil Barth. "The Private Secretary" is as entertaining as ever, and Rev. Robert Spalding as impersonated by Mr. Lytton Grey is as amusing as when he first caught the world with his famous observation, "I don't like London." Mr. Fred Lewis gives a vigorous and lively study of the part of old Cattermole. Mr. Herbert Alexander presents a cleverly-conceived reading of Gibson, the tailor. Mr. Leslie Barrie is smart and bright as young Cattermole, and Mr. Denham Lewis is distinctly good as his friend, Harry Marsland. The rôle of the Uncle Marsland, the robust old country squire, is splendidly sustained by Mr. Magill Martyn. Miss Eva Tresize as Edith Marsland and Miss Nadine March as Eva Webster are a couple of winsome and lively young ladies. Miss Dora Gregory is admirable as Miss Ashford, the governess, and Miss Bertha Northam proves herself an interesting landlady.

THE SURREY.

A large audience gave a very hearty welcome to Mr. Arthur Rosebery's musical extravaganza, "Crossing the Line," at the Surrey on Monday evening.

The honours undoubtedly go to Mr. Rich Warren and his lady partner, for they are a very lively couple, and their Apache dance was splendidly executed. Mr. Norman Leyland was the dignified ship's captain, Sir Tom Fisher. As the madcap Victoria, Miss Hettie Gale did exceedingly well, provoking plenty of laughter with her business with Mr. Bert Stanley as Jack Seaman. Mr. Stanley has a good voice, which is heard to advantage in several numbers. A clever speciality is that provided by Montagu, the singing violinist, and the Four Rosellians got "well over" with some very neat dancing. Worthy of mention is Mr. Huntly Macdonald, the singing stoker, a capital baritone.

THE WIMBLEDON.

"Rose of Araby," the musical play which was first produced at this theatre last year, is paying a return visit, and no doubt many patrons who witnessed and enoyed its rendering will be glad to renew their acquaintance with so successful and melodious a piece which could be ustly entitled "a comic opera." Mr. Frederick G. Lloyd, who presents the play, has gathered together an excellent and efficient company. Miss Ethel Erskine as Laylah possesses a clear and charming voice, as has also Mr. Adrian Burgon, who enacts Jack Travers, the hero, and her lover. Special praise must be given to that vivacious and merry comedienne, Miss Gwyneth Keys, who is richly humorous as Hilda, from Hackney, "where the cabs come from." Mr. Dick Evans has a good part as the General, and causes hearty laughter by his drolleries; while Mr. Jack Leopold is equally mirth-provoking as Horace, from Bermondsey. Mr. Kenneth Ware is satisfactory as the villain, Lieut. Durfen, and Mr. Aubrey Brett is a good Abdullah. Miss Florence Lovell makes a handsome Countess Taglioni.

STRATFORD BOROUGH THEATRE.

After six weeks of pantomime, patrons of the Borough Theatre, Stratford, are this week being treated to the "wonder play," Arthur Carlton and Arthur Gibbons' "Tarzan of the Apes." Mr. Ronald Adair in the title rôle has the stature and strength for the part, while his powers of simulation of the ape man learning to talk are a revelation. Mr. Edward Sillward, the Kala of the story, and his mannerisms show a close study of the character; the death scene is a very realistic piece of acting. Such a wonderful play should attract wonderful houses.

BRIXTON THEATRE.

Pantomime has given place to romantic drama at the Brixton Theatre, where "A White Man" opened on Monday. As Jim Carston Mr. Frank E. Petley is an upstanding and admirable figure, scoring particularly in the Long Horn saloon, in Act II., when Jim puts "paid" to the account of Cash Hawkins, the bully of Wyoming. Herbert Leonard as Big Bill has a very effective part, and plays it admirably. Cecil de Lee, as the peace chief is most impressive when speaking in the Ute language, and he has an excellent interpreter in Dan Erlston. The barkeeper of Mr. Wilton Mayo is another good characterisation, and light comedy is admirably supplied by Charles D. Cleveland as the Dean of Trintham. Miss Audrey Ridgewell is effective as the Dowager Lady Kerhill; Miss Gladys Newman is well cast as Miss Hiram Doolittle; Miss Dorothy Edwards, as Nat-u-rich, is lithe and graceful; and Miss Rose Ralph an excellent Countess of Kerhill. The play is very prettily mounted, and was greeted with repeated recalls at the end of each act.

THE KENNINGTON

Mr. George Shurley's production of "Dick Whittington" is still going very strong at the Kennington; ten performances a week are being given, and on a second visit we found a crowded audience of children, and those who were once children, enjoying hugely the good things provided by the management. The wonderful flying ballet, the clever dancing of Little Alicia (aptly described as the Child Pavlova), together with the unique specialité dance given by Anna Brady and Lauri Dunn, are all remarkably popular. Miss Ouida MacDermott makes a debonnair and dashing Dick, and is a prime favourite with the audience. Miss Dainty Doris is an artless and captivating Alice, both in song and dance. The comic element in the production is well looked after. Mr. Jack Gallagher's droll mannerisms are given full play in the character of Idle Jack. Mr. Dick Tubb is the cause of endless laughter as Claudian the cook, whilst the Fiery-Untamed Steed of the Brothers Griffiths still sets the house rocking with mirth. In addition, there is the fine singing of Henry Luscomb and Reginald Andrews who enact the parts of the Emperor and Prince of Morocco, and that of the Langham Quartette. The specially invented scenic effects, together with the dainty and artistic costumes, all help to the success of the production.

ARTISTS AT PLAY.

GOLF.

THE STAGE GOLFING SOCIETY.

A team representing the Stage Golfing Society met the Brigade of Guards at Beaconsfield on Friday, when an exciting match ended in a win for the actors by 6½ points to 5½.

They were 5½ points all, with the game between Owen Nares and Captain G. L. Tyningham still to finish. The early part of this contest went all in favour of the Guardsman, who, by steady approaching and accurate putting, stood 4 up when only 6 holes had been played.

He was still 2 up with 6 to go, but Nares then began to play brilliant golf, and with 4, 3, 3, 4, 4 for the next five holes, squared the match at the fourteenth, and won on the seventeenth green by 3 and 1—a success which gave victory to the society. Owing to the Guardsmen being one short, Major F. W. E. Blake played the best ball of Gerald du Maurier and Davy Burnaby, and they beat him 5 and 4. Results:—

THE STAGE G.S.—Fred Leslie (3 and 2), 1; Philip Simmons, ½; Herbert Ross, 0; Owen Nares (3 and 1), 1; Lord Lurgan, 0; Eustace Ponsonby, 0; Roy Royston (2 and 1), 1; Ernest Graham (hon. sec.) (2 and 1), 1; Major Ian Hay Beith, 0; Gerald du Maurier and Davy Burnaby (5 and 4), 1; George Grossmith (captain) (3 and 1), 1; Leslie Henson, 0. Total, 6½.

THE BRIGADE OF GUARDS.—Captain R. S. Lambert, 0; Major C. V. Fisher Rowe, ½; F. E. L. Fairlie (2 up), 1; Captain G. L. Tyningham, 0; V. C. H. Gordon Lennox (2 and 1), 1; Major R. Whitbread (4 and 3), 1; Captain D. B. M. Hall, 0; E. R. M. Fryer, 0; Major Creyke (6 and 5), 1; Major F. W. E. Blake, 0; Major Gordon, 0; Colonel W. Ricardo (3 and 1), 1. Total, 5½.

THE LADIES' STAGE GOLFING SOCIETY.

The Ladies' Stage Golfing Society opened its first season at Beaconsfield on Friday, when nine members turned out to compete for the society's silver and bronze medals.

As many of our actresses are only new converts to golf, they have not yet qualified for a Ladies' Golf Union handicap, so at Beaconsfield the silver medal was given as a prize for those who had L.G.U. handicaps, and the bronze one for competitors without handicaps.

Mrs. Cory-Wright (handicap 19), hon. secretary, won the premier reward with a return of 113 — 19 = 94. Mrs. Robert Nainby, 138 — 36 = 102, was second; while Miss Edith Leitch (handicap 2) and Miss Mollie Ramsden (handicap 28) made no returns.

In the competition for the bronze medal Miss Winifred Barnes was the winner, with a return of 123. The other scores were:—Miss Madge Saunders 135 and Mrs. Du Maurier 136, while Miss Ethel Coleridge made no return and Miss Viola Tree retired.

FOOTBALL.

"EMPRESS" v. PRESS ASSOCIATION.

The team whose forwards are elusive enough to circumvent and get past the back division of the Empress Theatre Football Club will deserve all they get—in the way of goals, always providing, of course, the aforesaid forwards can beat the dark-visaged and astute Norman, who presides (and that well) between the posts for the theatrical side.

The Press Association forwards, persistent as they were, could not do this with a great measure of success last Sunday, so that the end of the game found the team goalless, whilst the Empress got a winning margin of three clear goals, all scored in the first half.

The story of the registering of these three points is soon told. The first was from a penalty for hands against Kirby, and Rogers made no mistake in his shot from the "spot." The second was obtained by Spooner, who took the fullest advantage of a fine effort by the Empress left wing, whilst the same player also got the third point with a powerful shot. Spooner makes no mistake about his shots. They always go goalwards, and always with the maximum amount of force and boot behind them. Homes, in the P.A. goal, would have had to have been a centipede to have stopped the scoring of these goals. He was not often troubled for the remainder of the game, but the little he had to do he did well.

As the scoring suggests, the theatre had most of the game, with the wind behind them in the first half; but in the later period of the game the P.A. had the bigger share of the play. But Brindle and Gobell, at back for the theatre, were virtually unpassable, and although the P.A. had several scoring chances—one or two indeed in the first half—they failed to press home their advantage, despite the swift sallies of Douet, the bustling methods of Wicks, the trickiness of Gibbons and Ball, the dogged and untiring efforts of Kirby and Taylor, and the deft, if not robust enough, touches of Saltmarsh.

The P.A. played throughout under a great handicap in the absence of their speedy left-wing pair, Grant and Southcott. For the victors, Wilson and Eade on the left proved a capable couple, and the line was well led by Noble, a pivot who was always there when wanted. The two Stainers played excellently, whilst Rogers and Copeland helped to make the intermediate line one which the P.A. found difficult to pass, even then they had that impenetrable rear-guard to negotiate. It was the Empress's eighth successive win. Mr. Kavanagh, of the P.A., officiated with the whistle, and ably controlled the game, whilst Mr. Willmott, acting-manager of the Empress, was on the line.

THE ACCURATE CHECK TAKER.

The ticket issuing and registering machines, which have a 25 years' reputation will be on view at the Cinema Accessories Exhibition to be held at the Royal Horticultural Hall, Westminster, London, from Saturday, Feb. 12, to the following Saturday They will be in actual use at the Mains Entrance to the Exhibition. The machines automatically will issue and register tickets at from one to eight different prices from the same pay box, are already installed in all the leading picture palaces, theatres, and music halls They are entirely English, and no capital outlay is required for their installation, as the machines are hired out at a cost of less than 4d. a day for each price.

THE REALM OF MUSIC.

THE MUSICAL DIRECTOR.

ORCHESTRAL NOTES AND NEWS.

IN THE CONDUCTOR'S CHAIR.

MR. HERBERT FERRERS.

Mr. Herbert Ferrers has had a good many interesting experiences in his career as conductor and composer. He did not adopt music as a profession until he was twenty, although years before that, when he was half that age, it was debated in his family circles whether he should make his début as a prodigy pianist. He began to compose at 13. When, finally, he decided on a musical career, he took it up with characteristic thoroughness, playing in an orchestra, taking on the duties of

chorus master, and at the same time going on with his pianoforte playing and his studies in composition. His first public appearance as conductor was made unexpectedly. He was called upon at a moment's notice, by wire, to conduct "Cavalleria Rusticana" and "Pagliacci," and he directed from memory. After that came his connection, in his dual capacity of conductor and composer, with several West-End theatres. He wrote the incidental music to Richepin's "Du Barry," in which Mrs. Brown Potter played the title-rôle, and he was engaged by Sir Frank, then Mr. Benson, to conduct his performances of "A Midsummer Night's Dream." He toured with Sir Frank, and while with him wrote the incidental music for his production of "Don Quichote," which was first staged at Stratford-upon-Avon.

Following right on his experiences with the Benson company came a period of operatic "coaching." So as to make his teaching more valuable to his singers, Mr. Ferrers went to Paris, where he remained for five years, working with Bouhy and teaching besides on his own account.

It was somewhere about 1913 that Mr. Charles Manners, who was contemplating a production of "The Ring," wrote to the Press saying that he was unable to find an Englishman capable of conducting it. Mr. Ferrers took up the challenge, replied to Mr. Manners, saw him, and in the result, although "The Ring" had to be dropped for that time, was engaged as conductor, and stayed with the Moody-Manners company until the end of their season. In 1914 a project to travel with an opera company to Australia and New Zealand was interfered with by the war. Mr. Ferrers put in three or four years at organising work in the Ministry of Munitions, and that left him little time for music, although he was able to act as conductor in some of the London Symphony Concerts at Queen's Hall. But between the Moody-Manners engagement and the Ministry he went on tour with the O'Mara company for a special season. With a good deal of pleasure Mr. Ferrers recalls that, in Manchester, where the tour finished, he conducted "Carmen" on the occasion of Mme. Zelie de Lussan's two thousandth performance of the name part. "It was," he says, "always a joy to conduct for that great artist." That Manchester season saw the last performance of a German opera for many a long month. It was "Lohengrin," and Mr. Ferrers conducted the performance on the night before the "Lusitania" went down.

Shortly before the Armistice Mr. Ferrers accepted an offer from the Carl Rosa management to conduct during their London season at the Shaftesbury and Lyceum Theatres. He was still with the company when the Armistice gave him another memorable night to add to his experiences. It fell to him, at the Gaiety in Dublin, to conduct our own National Anthem, the Italian Marcia Reale, and the "Star-spangled Banner." In the course of his peregrinations with the Moody Manners, the Carl Rosa, and the O'Mara companies, Mr. Ferrers has conducted in every big town and city in the kingdom.

The year before last, he, fortunately, as he says, met with Mr. T. C. Fairbairn, who was then contemplating his Surrey Theatre venture. He engaged Mr. Ferrers as musical director. That was for the spring season, and its success is fresh in everyone's mind. It ran for sixteen weeks—a record for opera in English in London—and important works, "Aïda," the "Flying Dutchman," and the "Valkyrie" were produced.

Mr. Ferrers has appeared twice before royalty in the capacity of accompanist, having been "commanded" to Mar Lodge and Balmoral by the Princess Royal and the King last summer, when he was spending a holiday on Dee-side. He is now working on a short one-act romantic opera, written round a famous old legend, which, he hopes, will shortly be heard in London. This is his third opera. One of the others is a three-act work.

Mr. Ferrers has great faith in the future of English opera. The singers are here, the operas are ready and waiting, and there is a big public. All that is wanted, he says, is a man with a big heart for music and a big purse to match.

CONCERTS OF THE WEEK.

THE ENOCH CONCERT.

Mr. Julius Harrison appeared in three capacities at the Enoch concert at the Central Hall on Saturday: as composer for orchestra, as conductor of the Royal Albert Hall orchestra—who gave a very live performance of his well-known "Worcester Suite"—and finally, as a song-writer, being represented in this branch by the new "May Blossom," smoothly-written love song, and again by his fine "Wanderer's Song." Mr. Ernest Groom dealt sympathetically with each, according to the widely differing requirements of its style. Two of Mr. Paul Edmonds' "Indian Songs" were also among the new numbers. "The Old Woman" is a narrative song, "atmospheric" only in the chant-like refrain. The "Hymn to Indra" moves along with a majestic rhythm. It wants a voice to sing it of the rich and ringing calibre of Mr. Walter Hyde's, who made a fine effect with it. Another of Mr. Edmond's songs, very happily written for the contralto voice, entitled "Wind and Shadow," suited Miss Irene Ainley's deep tones to perfection. Miss Marjorie Claridge, whose soprano is of soft, pretty quality, introduced "The Whitethroat," a gay little song in Mrs. May Brahe's well-known simple, artless manner. Yet another number down for "first performance" was Miss Alma Goatley's "Butterfly Boats." This met with instant success, daintily sung as it was by Miss Winifred Lawson. Although not quite new, Mr. Arthur Meale's semi-religious "After" merits mention both for its own sake and for Miss Gladys Harris's excellent rendering. One rather misses the organ accompaniment this sort of thing demands, but even without it the song makes a great popular appeal. There was, as usual, the warmest of welcomes for Miss Adela Verne. Her magnificently played solos included Liszt's "Legend of St. Francis." Miss Violet Marquesita's folk-songs lent a piquant touch to the programme, and Miss Irene Asdaile was a most capable accompanist.

KINGSWAY HALL.

In addition to the even more than usually excellent company of artists, there was the band of the Irish Guards (under their director, Lieut. Chas. H. Hassell), at Kingsway Hall on Saturday night; so it was no wonder that the "house full" boards were out before the concert began. The band's list of selections, seven on the programme, totalled fourteen or so before the evening was over, and both the soloists—Corporal Peter Wilson, cornettist, and Sergeant Underhill, piccoloist—were enthusiastically acclaimed. One of the singers was Miss Joan Vincent, a soprano with a voice of warm and very appealing quality. Her contributions were all of "recital" standard. But not even "Nymphs and Shepherds" was above the heads of the Kingsway audience, who can appreciate the classical Purcell's music—when it is sung as Miss Vincent sings it. The other singer, the baritone, Mr Kennedy Arundel, compelled to break the law which says "no encores in the second half," "obliged," once more, with an artistic rendering of "Absent." Miss Clara Hubbard strikes the "human note" unerringly in her recitations. She was heard, and much applauded, in a number of pieces from her repertoire. The second entertainer was Mr. George Blackmore, whose sketch, "The Barber," proved to be a bunch of stories, each one funnier than the one before, which almost rent the house into convulsions. Mr. Frank Idle's name was, of course, "on the list," coupled with Hollins' "Grand Chœur." It was no use to turn out the organ light after his second solo, or after his third—they would have another. It was an evening of "encores."

THE VETERANS' CLUB.

A very successful Bohemian concert was held on Sunday last at the Veterans' Club, Holborn, in aid of the great Imperial Memorial scheme, under the direction of Mr. Billy Dee and Mr. W. Walker. Amongst the many talented artists that appeared were the Shaftesbury Singers, a male quartette with nicely blended voices and sweetness of tone. Mr. Albert Newman, a very pleasing light tenor, and Miss Marion Ritchie, with banjo solos tastefully rendered; Miss Florence Kent, a dainty comedienne; Mr. Fred Temple "brought down the house" with his Army numbers and excellent patter; Mr. James Scarlett, another good humorist, made a hit; Miss Nancy Tripp-Hicks rendered two monologues with exceptional charm; Mr. Chas. Lilly was very happy in humorous songs and patter; Miss Gladys Hope proved herself a delightful contralto; Miss Ellice Rayne and Conway Lester, a very clever duo, in bits of artistic burlesque, scored heavily; Mr. Fred Upton is an excellent light baritone; Miss J. Scott-Clark possesses a charming soprano voice; the Brothers Ingle have a fine rag-time double; Mr. Bob Veneer is a clever light comedian; and Mr. Billy Dee, the well-known singing comedian, met with a great reception for his cleverly-rendered numbers. The last item on the programme was the veterans' toast, very happily rendered by Mr. W. Walker, "Boys of the Old Brigade."

MISS HORNE'S LECTURE-RECITAL.

Recital-givers seem slow to recognise how attractive a programme with a definite idea running through it is to the general public. The pleasure shown by Miss Elsie Horne's audience at Wigmore Hall on Tuesday afternoon should incite her fellow-artists to follow her example. Miss Horne's chatty little lecture on "Nature in Music" was linked up and illustrated by pianoforte pieces played by herself and by songs sung by Miss Dorothy Silk. Not baldly "descriptive" things of the old-fashioned sort, but such pictorial-poetical Nature studies as Cyril Scott's "Water-Wagtail," Palmgren's "Bird Song," Harry Farjeon's "The West Wind," and Frank Bridge's "Fire-flies" came into the scheme. Miss Horne's own fresh and charming "A May Madrigal" was one of the songs. It was repeated by request.

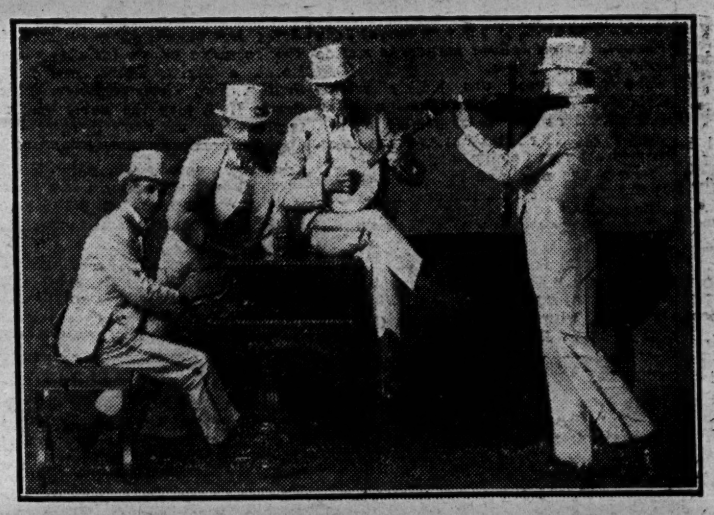
STREATHAM SCHOOL OF MUSIC.

A concert given by the Streatham School of Music on the 1st inst., at the local Town Hall, was very well attended. The Orchestra, under the direction of Mr. F. C. Haggis (F.R.C.O., A.R.C.M., L.T.C.L.), gave spirited readings of the Overture to Webeis, "Oberon," "Danse de Bacchantes" (Gounod), 2nd and 3rd movements from (Tschaikowsky) Symphony in E minor, and "Finlandia" (Sebelius). Miss Doris Vane sang several songs, but was heard at her best in Landon Ronald's "Adonais." The one other artist was Miss Dorothy Marno, who played the "Boethmann Variations for Violoncello and Orchestra" in a brilliant and finished style. The orchestra, however, should guard against a tendency to play too loudly.

TWO GOOD SINGERS.

Miss Hilda Blake and Mr. Harold Williams, singers with uncommonly fine voices, joined in giving a recital at Wigmore Hall on Tuesday evening. Miss Blake has a light soprano of very pure and lovely quality. She was at her best in Henschel's "Spring," Sigurd Lie's "Soft-footed Snow," and Roger Quilter's "Cuckoo Song," songs in which tone quality is of the first importance; for, at present, the expression of emotion is not her strong point. Mr. Williams' baritone is warm and dramatic in timbre. He was more successful in colouring his tone in accord with the thought behind the words. His singing of the old French "Tambourin" was remarkably light and plastic for such a big voice. At the other extreme was a powerfully dramatic rendering of "Field Marshal Death," by Moussorgsky. Faults such as exaggerated portamentos and forcing on high tones are due to youth, and a surplus of enthusiasm, and will pass away with experience.

As a result of the complimentary concert given Mr. John King at the Royal Concert Hall, St. Leonards-on-Sea, and in fulfilment of that gentleman's generous desire to hand over the proceeds to the local Hospital Building Fund, he has been able to forward the splendid sum of £100 to the Fund. In order that Mr. King might retain some lasting token of the occasion he has been presented by a few of his friends with a silver inkstand with a suitable inscription.



THE SANDRINGHAM PLAYERS. Above is the photograph of one of the latest orchestral combinations who adorn our ballrooms. They are all ex-officers, and all musical men of varied accomplishments. On Friday they are playing for the Bachelors' Ball at the Assembly Rooms, Great Yarmouth, but return at once to take up their London engagements. Their sole agent is Capt. G. H. Fremantle, of the Newman Orchestral Agency, 67, Newman-street.

MUSICAL SUGGESTIONS FOR NEXT WEEK'S FILM RELEASES.

GUIDE TO MUSICAL DIRECTORS.

(SPECIALLY COMPILED FOR "THE ERA.")

"THE ADMIRABLE CRICHTON."

Length—7,400 feet.
Paramount-Artcraft Film.
Released February 14.

Change Cues.	Style.	Nature of Number.
Opening	Romance..	Mod. Flo. Mel.
*When boy seen with shoes	Intermezzo	Bri. Flo.
†The Fairy Forest (Clarke)		
William Crichton ..	Romance..	Mod. Flo. Mel.
Humanity is assuredly growing	Ballet ..	Egyptian style
If anyone had told me	Intermezzo	Lit. Flo.
What dire offence from	Serenade..	Mod. Flo.
†Femina (Joan Tresco)		
The love of learning..	Romance..	Mod. Flo. Mel.
But there is one, who	,, ..	Slo. Flo. Mel.
†Elegie Russe (Ego)		
Of what concern, should	Romance..	Slo. Flo. Mel.
Mary, a friend of mine	,, ..	Mod. Flo. Mel.
Swiftly glides the bonnie boat	Serenade..	Lit. Flo.
And there it might have	Valse lente	Slo. Flo. Mel.
*When yacht strikes rock	Agitato ..	Alleg. ex.
I won't leave until ..	Overture..	Alleg Agit. Lit. Ex.
†Prince Blance (Zerco)		
*When Crichton picks up Lady Mary	Romance..	Sli. Ex. work up
Suddenly, like mists melting	,, ..	Ex. Mel. Dram. wk.up
*When leopard seen ..	Dramatic	Alleg. work up. Short
You're all cold ..	Romance..	Mod. Flo. Mel.
Habit, the strongest element	,, ..	Slo. Ser. Mel.
†Chant du Voyageur (Paderewski)		
*When Earl of Loam seen	Dance ..	One step, Bri.
*When Crichton seen on wreck	Romance..	Slo. Ser. Flo. Mel.
Tweeny, I'm going to	,, ..	Slo Flo. Mel.
*When Crichton and Ernest seen	,, ..	Slo. Sli. Ex. Mel.
*When Ernest appears frightened	Agitato ..	Short, Ex. Alleg.
*When Earl of Loam rises	Romance..	Slo. Dram. Mel.
It is one thing to be a peer	,, ..	Bri. Flo. Mel
It is one thing to be brave	Serenade..	Bri. Flo.
Do you think Crichton	Romance..	Slo. Flo. Mel.
You may resist hunger	,, ..	Slo Myst.
*When Lady Mary sits down	,, ..	Slo. Ser. Flo. Mel.
Under the whip-lash of	Intermezzo	Sld. Bri.
When the cat's away	,, ..	Slo. Flo.
†La Montanser (Keizer)		
There is a tide in the	Romance..	Slo. Flo. Mel.
†Rosknstnde (Witcock)		
Tweeny takes frying-pan	Intermezzo	Bri. Lit.
It was my night ..	,, ..	Bri. Flo.
The figs are gone ..	Romance..	Ser. Hvy. work up
Why did you let Mary	,, ..	Sli Ex. Dram. Mel.
†Enchantress(Ackermans)		
*When Crichton shoots leopard	Romance..	Slo Flo. Ser. Mel.
*When King of Babylon seen	Suite ..	Egyptian style
*When Christian slave seen	,, ..	Egyptian style, Slo.
I saw, I took	Overture..	Alleg. Mod. Lit. Ex.
Through lives and lives	Mysterioso	Alleg. Crude
†The Kinothek No. 5 (Bece)		
*When Crichton and Mary seen	Romance..	Slo. Flo. Ser. Mel.
Ah, my beloved, fill the cup	,, ..	Slo. Flo. Mel.
*When Ernest plays concertina	March ..	Wedding March
Wait—see! A ship..	Intermezzo	Sli. Ex. Flor.
*When Mary rushes to Crichton	Romance..	Slo. Flo. Mel.
*When sailors seen in boat	Intermezzo	Flor. Sli. Ex.
*When crowd goes out of hut	Romance..	Slo. Flo. Mel.
†The Kinothek No. 4 (Bece)		
So easily does human nature	Intermezzo	Sld. Flo.
To the future Lady	Romance..	Slo. Flo. Mel.
If you really loved ..	,, ..	Ser. Slo. Flo. Mel.
†Reverie (Schutt)		
*When Crichton takes Tweeny's hand	Romance..	Slo. Flo. Mel.
You may break, you may	Intermezzo	Sld. Flo.
†Prelude Villete)		
*When Tweeny seen churning	Romance..	Ser. Flo. Mel.

* Action. Rest titles.
† Published by De Wolfe, 157, Wardour Street, W.

"TIN PAN ALLEY."

Fox Film.
Released February 14.

Change Cues.	Style.	Nature of Number.
PART I.		
Uncle Sam	Intermezzo	American Style
The sandwiching hour	Ballad ..	Violin Slo.
*When solo finished ..	Romance..	Slo. Ser. Mel.
In the rooming house	Intermezzo	Lit. Bri.
*When Tommy ascends stairs	Romance..	Ser. Flo. Mel.
Cafe La Belle France	Jazz ..	One step Bri.
Situation wanted ..	Romance..	Slo. Path. Mel.
Table d' Hote time ..	Fox trot ..	Song form
Every Saturday night	Jazz ..	One Step Bri.
PART II.		
Opening	Intermezzo	Lit.
*When band starts ..	Fox trot ..	Bri.
Segue	Intermezzo	Lit. Flo.
Simon Berg	Pop. lit. Song	Feldman style
The Prince of	Fox trot ..	Lit. Bri.
Segue	Valse lente	Flo. Mel.
When you smile ..	Fox trot ..	Lit. Bri.
Segue	Intermezzo	Bri. Sld.
PART III.		
And the whole nation	Fox trot ..	Song form
With Tommy's success	Romance..	Slo. Ser. Flo. Mel.
*When Tommy and girl arrive	Jazz ..	Bri.
When band play ..	Fox trot ..	Song form
One way to make ..	,, ..	Played on organ only imitating hurdy-g'rdy
With her own heart break	Romance..	Slo. Path. Flo. Mel.
Tommy's Royalty cheque	,, ..	Sli. Ex. work up
PART IV.		
The song that was ..	Song ..	Piano only
*When piano stops ..	Romance..	Ser. Flo. Mel.
The fate of	,, ..	Slo. Dram. Mel.
Hunger and despair..	,, ..	Sli. Dram. Mel.
PART V.		
The appeal	Romance..	Ser. Flo. Mel.
Berg's big idea ..	,, ..	Bri. Flo. Mel.
Early the next morning	,, ..	Flo. Mel.
*When Tommy and girl in garden	,, ..	Love Mel.

* Action. Rest titles.
NOTE.—The song form Jazz can be treated as a Theme if wished and repeated each time.

"THE SIX BEST CELLARS."

Length 4,300 feet.
Paramount-Artcraft Film.
Released February 17.

Change Cues.	Style.	Nature of Number.
On June 30th, 1919 ..	Old song ..	For he's a jolly good fellow, shrt
No, where is John Barleycorn's	Song ..	Sing me to sleep
The second social subdivision	Tarantelle	Alleg. Mod.
†Dance of Death (Roghi)		
At this very moment	Romance..	Mod. Flo. Mel.
†Song of Longing (Minkowski)		
Two others of the "Select"	Romance..	Slo. Flo. Mel.
The last hours before	Fox Trot ...	Bri.
After all his boasting	Valse lente	Slo. Flo. Mel.
†Dream Boston (Huntley)		
The next Saturday afternoon	Romance..	Slo. Flo. Mel.
Behind drawn shades	Mysterioso	Slo. short
*When aunt seen on porch	Intermezzo	Sld. Flo.
†Murmuring Breeze (Jensen)		
With their dinner near	Intermezzo	Bri. Flor.
Great! play sick—and	Romance..	Slo. Sli. Ex.
†Spring Awakening (Bach)		
In guilty fear ..	Romance..	Slo. Dram. Mel.
That nice looking man	Mysterioso	Slo. rather long.
*When Auto drives off	Romance..	Mod. Flo Mel.
As Henry stacks the last case	Intermezzo	Mod. Flor.
†Melody in F (Rubinstein)		
So Henry speeds away	Valse lente	Flo. Mel.
†Valse Mysterieuse (Guillaume)		
At home, things begin to pop	Mysterioso	Alleg. Agit. short
The proud possessor of eight	Intermezzo	Slo. Flor.
*When Washburn discovers bottle is	Romance..	Sli. Ex. work up
It was that old rip ..	Ballet ...	Grotesq. Lit.
*When vision of uncle fades	Romance..	Slo. Sli. Ex.
This rare vintage better	Intermezzo	Sld. Flo.
I feel just wonderful	,, ..	Bri. Flor.
I don't believe there's	Romance..	Slo. Dram. Recit.
†Recit et Chanson (Zerco)		
At this critical point	Intermezzo	Alleg. Flor.
*When case of cigars seen	Romance..	Alleg. Mod.
*When Aunt Virginia enters house	,, ..	Dram. Ex. Mel.
*When Washburn signals his wife	Intermezzo	Sld. Flo.

* Action. Rest titles.
† Published by De Wolfe, 157, Wardour Street, W.

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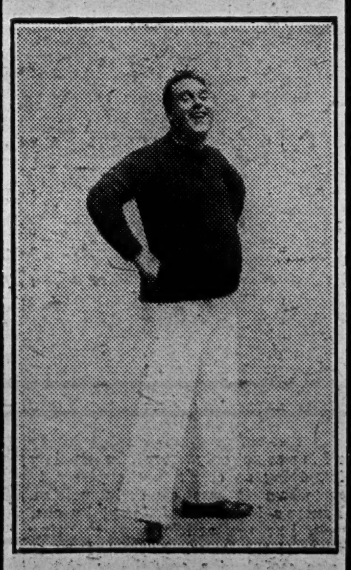

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CONCERT PARTIES AT WORK

The Superbs.

The manager of the Anglesey, Burton-on-Trent (Mr. H. Smith), is to be congratulated on securing the above party, which is presented by Messrs. Ambro and Houghton. The company includes the following well-known artists:—Mr. Jackson Browne, comedian; Miss Ida Ernest, comedienne; Mr. Algernon More, pianist; Mr. Cecil Bode, baritone; Miss Wynifred Lenfield, soprano; Miss Maud Gardener, soubrette; and Mr. Will Ambro, comedian and dancer.

The Frolics.

At last Thursday evening's cabaret, which was arranged by Mr. H. M. Lyon, an opportunity was afforded of seeing the work of a new concert party, The Frolics. The ruling spirit of this party, is Mr. C. P. Fox, a born comedian, with a good choice of numbers and an ability both to dance and to play the piano. His impromptu gags in the concluding sketchlet provoked the heartiest of laughter. Mr. R. L. Fox, a light comedian, excited favourable comment, whilst the agreeable vocalisation of Mr. William Ireland, a resonant baritone, was not the least interesting part of the programme. The soubrette, Miss Doris Deighton, sang several ditties with a commendable degree of archness; and Miss Marie Egan proved an able accompaniste. It is worthy of record that quite a large proportion of the numbers worked by the Frolics had been written by Mr. C. P. Fox himself.

The Quaints.

It takes a good deal to arouse enthusiasm in Hall Caine Land during the dark winter months, but Mr. Robert Salisbury and his vaudeville company, the Quaints, have during a surprise visit to Villa Marina this week, accomplished such an achievement. It was a dainty and delightful entertainment this brainy metteur en scene provided, and it was enthusiastically received by large audiences. Mr. Robert Salisbury in this show is a modern Triplet actor, manager, and author, too. He is a comedian of originality, and he has ideas. He has gathered round him a company of mimes:—Mr. Ernest Scovell, Mr. Jack Strachey, Mr. Graham Doncaster, Miss Hilda Denton, Miss Ella Cameron, and Miss Dorothy James, who not only possess talent of real value, and use it with rare intention, but to whom he can convey his sense of what the art of vaudeville ought to mean. The mise-en-scene of the show has picturesque importance; the music composed by George Buchanan, Dick Henly, and Jack Strachey, sparkles with allurement.

Royal Arcadians.

Mr. Ernest Binns provides the attraction this week at Leslie's Rusholme Pavilion with his concert party, the Royal Arcadians, including Pansy, Marie and Max, in duets and trios; Cora Doreen, Mitchell Craig, Laurie Hardy, Dolly Vernon, Harry Milner, Harry Jay, Ida Leslie, and Bob Currie, comedian.

CONCERT PARTIES TOURING.

Arcadians.—Feb. 7, Rusholme Pavilion, Manchester; 14, Mechanics' Hall, Bradford.
Bareback.—Feb. 7, Queen's Park Hippo., Manchester; 14, Folkestone.
Box o' Vestas.—Feb. 7, Hexham.
Bu[illegible]odies, The.—Feb. 7, Palace, Heywood.
Ca[illegible]in's Royal Pierrots.—Feb. 7, Sheffield.
Fanatics, The.—New Pavilion, Burnham-on-Sea (Resident Season).
Hobbies, The.—Feb. 7, Cinema, Bo'ness-on-Windermere; 14, Ass. R., Lytham.
Ideals.—Feb. 7, Assembly Rooms, Chester.
Optimists, The.—Feb. 7, Kursaal, Whitley Bay.
Pan.—Feb. 7, Albert Hall, Stafford.
Piquants, The.—Feb. 7, Assembly Rooms, Lytham.
Pro Ratas.—Feb. 7, King's, Horsham; 14, Palace, Woking.
Puppets.—Feb. 7, Avenue T., Morpeth.
Quaintesques, The.—Feb. 7, Temperance Hall, Birmingham.
Red Musketeers. — Feb. 7, New Thirsk, Yorks.
Quixotes.—Feb. 7, Emp., Redcar.
Rogues, The.—Feb. 7, Beverley; 14, Burton.
Superbs.—Feb. 7, Anglesea Pal., Burton-on-Trent.
Supremacy.—Feb. 7, Pavilion, Derby.
Topics, The.—Feb. 7, Hall, Bodmin.
Versatiles.—Feb. 14, Bedminster.

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CONCERT PARTY & ENTERTAINMENT NOTES.

The Lure of the Concert Party—The Finest School in the World—The Pleasure of Touring.

There is a particular fascination about concert party work which appeals not only to the budding artist but also to the most experienced performer. The concert party embraces the most divergent art stry, from vocalism to step-dancing, from low comedy to drama. The soprano singer joining a C.P. for the first time quickly discovers that she has to be initiated into the mystery of movement—those actions which, although simple in themselves, have to be rehearsed again and again until absolutely perfect. It is the uniformity of the action which makes the presentation perfect. The concert comedian and the variety comic find that although their individual turn is appreciated they have to enact character-parts, which is an entirely new form of performance to them.

Even the speciality artist, possibly a violinist or other instrumentalist, is called upon to play a part or to execute a few steps. One and all have to work to present the concerted numbers, sketches, burlesques, and often miniature dramas. It is an experience unobtainable anywhere else, and has proved again and again the basis of the success of many well-known stars of the legitimate stage and variety hall of the present day. One has only to look at the names of a large number of our leading comedians to recognise this fact. They have gained their original experience in concert parties and have reached maturity in that sphere long before shining as principal comedians at leading London theatres.

Unrivalled School.

To any artist who takes a pride in his work, who is enthusiastic, and whose desire it is to reach those higher planes of the profession, the concert party has a fascination which is almost indescribable. Here he has an opportunity of displaying whatever talent he possesses. He can rehearse it and practise it before an audience. Such an opportunity is denied the gentleman in the chorus, who, if suddenly called upon to take up even the smallest part, lacks experience and probably suffers from nerves. Even the vocalist benefits by gaining stage deportment and the experience of singing to various classes of audiences. Truly the concert party is the finest school in the world for artists of every description.

Touring in Summer.

During the summer months the life is one of the happiest. There may be a certain amount of hard work attached to it if the party is resident, for then continuous rehearsing is necessary in order to present new numbers. With a touring company, though, the time is easier, for once a good repertoire is completed there is usually little rehearsing to be done. The touring company visits the very best seaside resorts and various places of interest, and the life, apart from its pleasant features, is one of the healthiest.

Occasionally a vocalist will hesitate about accepting an engagement which might possibly entail the necessity of singing in the open air, sometimes considering that to do so might injure the vocal organ. No singer, however, will harm his voice by singing in the open so long as his vocal production is correct. Even that great artist Miss Carrie Tubb was to be heard at Margate for more than one season prior to her début in grand opera. It is the absence of resonance which causes the inexperienced vocalist to strain his voice. With ordinary care no harm will come to him.

N.S.L. CONCERT

EAST HAM PALACE.

The National Sunday League is filling a much-felt want in East Ham, in which borough Sunday cinemas are prohibited, and the only entertainment available on Sunday is the concert given under the auspices of the League at East Ham Palace. Successful from their inception, these concerts grow more and more popular from week to week. Mr. Turner is the manager at this hall, and is to be heartily congratulated upon the results of his efforts during the season.

On Sunday last a large and enthusiastic audience assembled and was rewarded with an excellent and varied programme of music performed by the band of the "Rangers" (12th Batt. London Regt.). It is worthy of note that the band is composed entirely of local ex-Service men who have signed on again for further service with the Territorial Force.

Mr. Alex. E. Benson-Anstey, B.M., is the conductor, to whom every praise is due for the fine performance.

Particularly good were the selections from "Le Cloches de Corneville" and the musical comedy "Irene," two numbers from the Ballet Suite, "The Two Pigeons," were rendered in a very pleasing manner and evoked much applause. A delightful piccolo solo, "Silver Birds," was rendered by Musician W. Kelly, who had to repeat his performance.

Miss Marjorie Fraser came in for well-merited applause for her renderings of "I Want You Beside Me" and "The Waltz Song" from "Tom Jones." Later in the evening this talented lady joined Mr. Leonard Lovesey in a charming duet from "Merrie England"—"Come to Arcadie," in which their voices were admirably blended. Mr. Lovesey possesses a very fine tenor voice which was well suited to his songs, "Yonder" and "The Country for Me." As an encore Mr. Lovesey delighted his audience with "For You Alone." Mr. George Waters was also responsible for some fine singing, his rich baritone being heard at its best in "Melissa" and "Nothing To Say." Mr. Waters further distinguished himself in "An Old-Fashioned Town" and "Bashful Tom," rendered as encores. Miss Nancie Haines and Mr. Fred Gibson made a direct hit with their clever, humorous entertainment. Mr. Dion Lane also contributed considerably to the humour of the evening with his pleasing monologues. Praise is also due to the talented accompanist, Miss Ethel Robinson.

WATFORD PALACE THEATRE.

Mr. Harry Jackson's concert party, consisting of Miss Maud Davidson, Miss Dorothy Eales, Miss Barbara Hope, Mr. Harry Jackson, Mr. Milton Storley, and Mr. John E. Nester, presented a most enjoyable and popular programme on Sunday to a capacity house. Mr. Harry Jackson's rich baritone voice was heard to great effect in Lee and Bennett's humorous dialect song, "I Love Someone in Zummerzet," and in response to the loud applause he gave "The Stoker." His original composition, "Land of Dreams," which he is about to publish, was rendered very sweetly by Miss Maud Davidson, and is sure to become a great favourite, for it has a very haunting and fascinating refrain. Miss Davidson sang it splendidly, and was deservedly recalled. Mr. Milton Stanley gave J. Halliday's tuneful "The Bells at Home" and "I'll Sing Thee Songs of Araby" in a style which won general approbation. Mr. John E. Nester sang songs and told storyettes—wise and otherwise—in his own quaint and original manner, and the audience insisted in him appearing again. Miss Dorothy Eales, a vivacious soubrette, provoked much amusement with Tate's "Fairy Tales" and her "Knowledge of Men," and in her association with Mr. Jackson at the piano scored heavily with their duets about "Love" and "Girls From Anywhere." The party also gave immense pleasure with their concerted numbers, duets, and a trio. Miss Barbara Hope made a skilful accompanist. Mr. Lloyd Shakespeare (cornet), Miss Ernest Rutherford (concertina), and Miss Gladys Milloye (at the piano), in their unique musical combination, were as popular as in their previous visit, and had to respond to a double encore.

THE J.A.T. SOCIETY.

The J.A.T. Literary and Social Society know how to put on a concert if the entertainment at Dean Hotel can be regarded as any criterion. The programme was opened in brisk style by Jack and Dolly, a pair of juvenile singers and dancers; bright youngsters these, who step-dance skilfully. After Mr. Will Huggett had supplied a couple of baritone songs, an amusing quarter of an hour was supplied by Mr. Billy Collier, an excellent comedian and impression artist. Next, the popular little actress, Miss Mattie Bloch, appeared by kind permission of Mr. Ben Greet, and her elocution was, of course, of the best. Mr. Eric Randolph, the popular tenor, came in for a hearty reception, and was not released under three songs. The lightning sketches of Poli, the cartoonist, invested with a rich sense of humour, appealed to the audience immensely. Mr. Caryll Douglas, the well-known ventriloquist, with his "coster" assistant, kept the audience convulsed with merriment. Miss Dolly Venton scored well with her songs and dances, and other successful contributors to the programme were Mr. Arthur Abrahams, with his humorous monologues; Mr. Nat. Goulding, tenor; and the Park Crescent Banjo Quartette. The capable accompanists were Messrs. Bert Barnett and Frank J. Woolf.

ARMY BANDS.

REDUCED FEES PROBABLE.

In connection with the raising of the charges for Army bands, and the consequent objection on the part of local authorities which have been in the habit of engaging military bands, there are now prospects that the fees may be reduced.

Recently a conference of members from various authorities of seaside and pleasure resorts passed the subjoined resolutions:—

(1) To request the Army Council to receive a deputation with a view to a more reasonable scale of fees for Army bands being adopted.

(2) Not to enter into any further contracts for Army band engagements until after the deputation has reported the result of their interview with the Army Council to a further meeting of the conference.

(3) That the representatives appointed to interview the Army Council be appointed a committee to consider and report as to (a) the desirability of forming a Standing Joint Committee of watering-places to watch matters affecting their mutual interests, and to take such steps as may be necessary to protect those interests; (b) fees charged by the Performing Right Society; and (c) scale of fees fixed by the Amalgamated Musicians' Union for civilian bands.

The Army Council have now received a deputation from the conference, and announces that there is every prospect that the scale of fees will be considerably reduced.

"The Island Lovers."

Under the above title Messrs. Keith Prowse and Co. have just issued a most effective song cycle with a "Blue Lagoon" atmosphere, the lyrics being by D. Cameron Forrester, and the music by Charles Ancliffe. The cycle consists of three songs, entitled respectively "Naheeda, Awake, Beloved," "The Wedding Glade," and "A Song of Honeymoon." Set for tenor or baritone, they are likely soon to be in the platform repertoire of every ambitious vocalist, and among tenors both Mr. Joseph Cheetham and Mr. Gwylim Wigley have already arranged to feature the cycle at their concert engagements.

MAURICE PIENA.

One of the most popular names to be found on Maurice Piena's catalogue is that of Francis Popy, whose music is amongst the most widely played French music of to-day. It is particularly charming in quality, light, and melodious. Born in 1874, Francis Popy began his musical studies in his native town of Lyons, enlisted in the Infantry, and took advantage of his regiment's long sojourn in Paris to continue his studies in composition at the Conservatoire, under Andre Gegalge. At the end of his third year's service he gained one of the first places as sub-conductor of military music. Soon afterwards he left the Army and rapidly made a name for himself as conductor. During this period he devoted much time to composing, and it was not long before his reputation as conductor was equalled, and even excelled, by his reputation as a composer.

Amongst the most popular works by Popy, who also writes under the name of Staz, are the widely known Suite Ballet, Suite Orientale, the overture Idylle au Moulin, the melodious intermezzi known as Gavotte des Baisers, Venise, Revé d'orient, Coloumbine Reve, Pierrot Sommeil, Caravane Hindoue, and amongst lighter music Carnaval Parisienne, Cortege de Cupidon, Marche de Nuit, Marche Viennoise, Waltz Andalucia, Chimeres, Brises Marines, Billets Bleus.

Maurice Piena also announces that under his new contract with Francis Popy he is shortly bringing out a new suite and several overtures. All this music can be seen and inspected at Maurice Piena's Stand, No. 11 B and 16 B, at the Cinema Accessories and Musical Appliances Exhibition, at the Royal Horticultural Hall, Westminster, from Feb. 12 to Feb. 19.

NEW SONGS AND VALSES.

Dolart and Co., 145, Oxford-street, publish a new setting, by W. D. V. Dunscombe, of Colonel Richard Lovelace's famous lines, "To Althea From Prison," containing the oft-quoted couplet, "Stone walls do not a prison make, Nor iron bars a cage." The composer's tuneful music successfully imitates the flowing style of Lovelace's own day. The song is excellently written for baritone voice, and singers will find it effective. "A Mother's Love," by Will Huggins, is particularly suitable for the "Halls," and for concerts in places where audiences are expected to "join in the chorus." They will want to join in this one, for both the tune and the words, beginning "A mother's love is worth its weight in gold," will appeal to them. Jack Brigham's "When You're Away From Home," a song of sentiment, is in valse measure all the way through. The music is melodious and "catchy." Richard Nock and Leslie A. Brinkman have sought inspiration in "The Unknown Warrior," and their efforts to write a fitting tribute have resulted in a patriotic song of the familiar cast that finds favour with a good many people. The virile music has a rhythmic swing about it. In "Love's Memory," the rose is taken as a symbol of love. As rain revives the fading flower, so may tears freshen the memory of a forsaken lover in the heart of his beloved. So says the poet, James Youngson. Crockatt Hunter has set the verses to graceful and expressive music, which should be well for a mezzo-soprano voice.

"Valse Dolente," by Henry Hales; "Valse Gaiety," by Christine Mackay; "De Fresta," a "valse Espagnol," by Arthur Dewhirst; and "Reflections," a "valse intermezzo," by David Flett, are all tuneful valses for pianoforte solo, easy to play at sight, and good to dance to. Their titles are sufficiently descriptive of their various styles. "Reflections" is arranged for a small orchestra. David Flett's "Darktown Revels," a brisk and lively "humoresque" in march-time, is also orchestrated.

The Concert Artists' Directory and Promoters' Guide (1921), published at 2s. 6d. by Lawrence, Son and Raymond, Victoria-street, Westminster, contains a list of artists arranged under distinctive headings for ready reference, also lists of glee and concert parties, accompanists and pianists, instrumentalists, light comedy vocalists, humourists, conjurers, and entertainers of various kinds, &c. There is other information likely to be useful to concert artists, and the publication also contains an excellent portrait of Mme. Amy Sherwin.

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THEATRICAL GOSSIP.

Warriors' Day in the Provinces—Acting-Managers' Organisation—Irving Birthday Commemoration—The New Play at the Globe.

Warriors' Day.

Resident managers in provincial centres will, we trust, respond without exception to the request for help for Warriors' Day, the success of which depends so largely upon the efforts of local committees. The letter from Mr. Robert Macdonald, chairman of the Association of Touring Managers, which we print in a neighbouring column, gives details of the scheme so far as the districts outside London are concerned.

An unprecedented opportunity is thus afforded for the theatrical profession to demonstrate the strength of the provincial business, the size of which is little understood by those who are not in immediate touch with it, and we are confident the representative men in each of the fifteen areas into which the country is divided will rise to the occasion.

An event which brings the theatrical profession into prominence under such auspicious circumstances is one upon which members of the calling should congratulate themselves. It is the first time that the profession has been called upon to take the lead in a scheme of such dimensions, but it is a compliment which is fully deserved. It only remains for manager, actor, and the public to work with a single purpose and to bring results worthy of the great cause.

Acting Managers' Section of A.T.M.

The monthly meeting of the Acting Managers' Section of the Association of Touring Managers was held at 12 noon on Thursday, at the offices of the Association, 178, Shaftesbury-avenue, Mr. A. Gifford Stacey in the chair. Several additions to the membership of this section were confirmed. Mr. J. Barton Pearman was appointed hon. solicitor to the Associate Members' Section.

The question of lists of apartments for provincial towns came under discussion. A considerable amount of work has been done in connection with the collecting of these apartments lists, but the applications for them by managers have been exceedingly disappointing. It was considered by the meeting that one of the duties of the touring acting manager was to supply lists of apartments to the company whenever it was possible to obtain these, and it was decided to bring to the notice of members that these lists were obtainable.

The question of the Unemployment Insurance Act as applied to artists was also discussed. An impression appears to have got abroad that artists were exempt from this Act, but the meeting did not consider this to be in accordance with the reading of the Act. A definite ruling on the point is being obtained from the Ministry of Labour, of which members will be duly advised.

Henry Irving's Birthday.

Sunday was the anniversary of the birth of Sir Henry Irving, and on the gravestone in Westminster Abbey, which is next to that of another famous actor, David Garrick, were placed four floral tokens of remembrance. One of two large wreaths, consisting chiefly of evergreens, bore the inscription, "From my garden of dear memories," and on the other were the lines:—

"I shall remember while the light lives yet,
And in the darkness I shall not forget."

A bunch of daffodils had attached to it the card of James Hackett, the well-known American actor.

"Cabinet Pudding."

Such was the fanciful description given by Miss Marie Löhr to the new play, "The Hour and the Man," to be produced by Miss Löhr at the Globe next Friday night. The reason is that the chief characters are intriguing politicians and Cabinet Ministers!

Miss Löhr's character is that of a beautiful young wife who loves her "strong" husband but loathes his politics. Much of the "drama" of the play is bound up with the fierce fight of two political "parties" to secure that very strong man.

The part is played by Mr. Cronin Wilson, Mr. Ernest Hendrie is a Labour Leader, and Mr. James Dale and Mr. Vivian Reynolds a couple of Cabinet Ministers, Mr. Dawson Milward a Duke and Miss Ellis Jeffreys his Duchess.

"Charm School's" Half-Century.

"The Charm School," at the Comedy Theatre, reached its 50th performance on the 1st inst. Mr. Tom Reynolds, who has been engaged to succeed Mr. Fewlass Llewellyn, is playing the part of the guardian of the head of the senior class at Owen Nares' Charm School.

"Charm School's" Author.

Word comes from New York that Miss Alice Duer Miller, part-author of "The Charm School," now running at the Comedy Theatre, will sail for London about the middle of the month for the purpose of seeing for herself how London is treating her comedy. Miss Miller first wrote "The Charm School" as a book, and then turned it into a play, in conjunction with Mr. Robert Milton. She is also the authoress of "Come Out of the Kitchen," which Miss Gertrude Elliott produced in London last year.

"Daniel" at the St. James's.

"Peter Pan" has flown off to the tree-tops for another year, and "Daniel" is now the sole tenant of the St. James's, where matinées of the piece will be given on Wednesdays and Saturdays, in addition to performances every night.

Miss Alexandra Carlisle, who was a delegate at the Republican Convention in Chicago last summer, and who made one of the nominating speeches when Mr. Harding was selected as candidate for the American Presidency, has received an official invitation to attend the Presidential inauguration at Washington on March 4.

Playwright, Actor, and Manager.

M. Louis Verneuil, the author of "Daniel," is not only a playwright, but actor and manager as well. Furthermore, although he denies it strenuously, he is quite able to speak excellent English. Mr. Gilbert Miller, who has been over in Paris the last few days, had an interview with the gifted young Frenchman, who has signed a contract to write still another play for Mr. Miller, which he will produce in good season at the St. James's Theatre.

M. Verneuil is highly gratified at the success of his first play in London, and suggested to the Anglo-American manager that he would like either to play Mr. Lyn Harding's part at the St. James's for a few nights, or, failing that, he has made up his mind to bring a French company to London, headed by himself, appearing in a repertoire of his own plays, of which he has twenty-seven to his credit.

The Kingsway "Knight."

The announced arrangement for the production of "Three's a Crowd" at the Kingsway next Saturday having been suddenly abandoned for a while Manager Bronson Albery has arranged to resume the run of that joyous Beaumont and Fletcher burlesque, "The Knight of the Burning Pestle" at that theatre, starting again to-morrow night. This resumed revival will have an additional attraction in the fact that Nigel Playfair will once more impersonate the plucky but puzzled 'prentice.

A.B.F. Stalwarts.

One of the changes wrought by the war is observable in the Actors' Benevolent Fund Festival, where post-prandial oratory gives way to fox-trots and one steps. That, however, did not deter the leading members of the profession from being present at the Savoy on Sunday, and a distinguished gathering, enumerated on another page, was the result. Among the stalwarts of the fund were Mr. Sydney Paxton, who before now has responded for the Drama, and Mr. F. J. Arlton, both also pillars of the Actors' Association.

A familiar figure at the Actors' Benevolent Fund Festival on Sunday was Mr. J. Bannister Howard, who is just 54 and has not a single grey hair in his raven locks. Mr. Howard, who is just off for a holiday, is the picture of health, and is quite confident that he could play his old part of Cattermole in "The Private Secretary" without any make-up.

B.E.S.S. "Hamlet."

The lady members of the British Empire Shakespeare Society are to repeat their performance of "Hamlet" at King George's Hall, Y.M.C.A., Tottenham Court-road, on Saturday, February 12. The rendering of a Shakespearean play by an all-women cast is not unique, but it is rare enough to possess a remarkable attraction and interest, and this production is always effective.

Mrs. Bennett in Popular Success.

A well-known leading lady will be welcomed back to the stage when "At the Villa Rose" goes on tour, Mrs. Bennett having been engaged by Mr. Karl Hooper to play Camille Danvray in that absorbing drama.

Play Bill by Vote.

Colchester has shown such keen interest in the performances of the Arts League of Service Dramatic Touring Company during its short season there that the management arranged to settle the last night's programme by the vote of the audience. The company's repertory consists of plays, folk songs and dances, and out of the six plays the three following were chosen:—Synge's "Riders of the Sea," Clifford Bax's "Square Pegs," and an unpublished play of the late Harold Chapin's, entitled "The Philosopher of Butterbiggens."

Three of the thirteen songs in the company's repertoire tied for first place, i.e., "This Old Man," "Oh, no, John," and "The Keeper Laird of Cockpen" the delightful greenwood folk song, "The Keeper," running them very close. The other songs selected were "Willis's Gone to Melville Castle," "Lilywhite Boy," "Sweet Kate," and "One Man Shall Mow my Meadow."

The Stage Players.

On Sunday evening, Feb. 13, the Stage Players will produce, at the Ambassadors Theatre, a new farcical comedy by Walter R. Matthews, entitled "Lazybones." This is the first production of the society since the war. The players will include Renée Bevan, Evelyn Cecil, Evelyn Grey, Frances White, Wyn Weaver, Jack Farquhar, Frank Lacy, Wilfred Seagram, and Archibald Welland.

Popular Favourite's Reappearance.

Miss Mabel Russell, supported by Miss Grace Denbeigh-Russel, Mr. Vincent Lawson, and Mr. Fred Fenton, will make her reappearance on the stage in "No Winkles," a comedy in one act, by Olive Greenaway, to be "rushed" to Mr. Rutland Barrington's Savoy Theatre matinée on Friday, February 11, from the Aston Hippodome, next week's "bill," at which it tops, and back again for the first house. The authoress is a connection of the family of the famous Kate Greenaway, and playlets of hers have already been seen in the West-End and provinces. Her "The Early Bird," is also touring.

"The Knave of Diamonds."

Miss Violet Vanbrugh has found the Ethel M. Dell play, "The Knave of Diamonds," so successful that her projected production of another new play this week at the Gaiety Theatre, Manchester, has been indefinitely postponed.

"Sybil's" London Début.

Mr. Robert Evett has now completed his arrangements for the production of "Sybil" at Daly's on Saturday, the 19th instant. Supporting Miss José Collins in the name-part are Mr. Huntley Wright as Poire, Mr. Harry Welchman as the Grand Duke, Mr. Leonard Mackay as the Governor, Mr. Noel Leyland as Petrow, Miss May Beatty as Margot, and Miss Jean Stirling as the Grand Duchess. The book is by Harry Graham and the music by Victor Jacobi. Mr. Seymour Hicks will produce this play, the scene of which is laid in Russia.

In reference to booking the pit, Mr. Robert Evett has been so overwhelmed with letters from first-night pit patrons, asking him not to reserve the pit for the first night, that he has decided not to do so. After that, the whole of the pit will be bookable two hours previous to each performance, but as he is doing this for the convenience of pit patrons he wishes it to be known that no single applicant can take up more than four seats.

"The Jeffersons" Fifth Tour.

That remarkable success, "The Jeffersons," will open its fifth year at Dudley on Feb. 28, and the long tour extends without a break until December. The 1,300th performance of the play will shortly be celebrated, and the great record of the well-known actor, Mr. Wilfred Shine, of not having missed a single impersonation of his original character remains intact.

Mr. Albert Douglass has arranged for the production to be presented in conjunction with its companion success, "The Partners," by the same author, at practically every theatre of standing in the country. The admirable list of bookings include Brighton (two weeks), Grand, Hull (third visit), Edinburgh King's, Watford Palace (two weeks), Liverpool Shakespeare (fourth visit), Richmond Hippodrome (two weeks), Plymouth Royal, New Brighton Winter Gardens (seventh visit), Hanley Royal (two weeks), Douglas Gaiety (two weeks), Boscombe Hippodrome (third visit), and a special fortnight at the Manchester Gaiety Theatre.

The Manchester Gaiety.

The movement for the acquisition of the Manchester Gaiety by a company, in the interests of the drama, is going satisfactorily ahead. A directorate has been formed, with Captain H. M. Harwood as chairman, and including Mr. Edwin T. Heys, and a method of raising a necessary £30,000 among the theatre-loving people of Manchester has been decided upon, whereby the separate districts will be canvassed for subscribers of not less than one hundred shilling shares each. A feature pleasing to everybody will be the retention of Mr. W. Roberts-Marshall as manager of the theatre.

Understudy of Many Parts.

Mr. Lawrence Phillips, a young actor of great promise, was called upon to play for Mr. Robert Hale in "Irene" at the Empire last Thursday evening, Mr. Hale being held up by the fog. During the run of "Irene" Mr. Phillips has payed Mr. Pat Somerset, Robert Blythe, and Hubert Neville's rôles

EVERYMAN THEATRE.

"CANDIDA."

The second play in the Shaw season at the Hampstead Little Theatre was produced on Monday night. It was very well received by a large audience. The best performance was given by Mr. Felix Aylmer, a recent addition to the company, whose Morell was one of the finest interpretations ever given to the part. He had the unmistakeable air of absolute sincerity in his sermonising—an upright man without the slightest consciousness of his dependance and helplessness. Mr. Nicholas Hannen played Marchbanks in the revival last year at the Holborn, and he repeated his nervous, overwrought and attenuated study of Shaw's famous poet on Monday. A well-thought-out study of that old scoundrel, Burgess, was given by Mr. Douglas Jeffries, and a clever little piece of characterisation was provided by Mr. Harold Scott as the Rev. Alexander Mill. Miss Muriel Pratt made Candida a piquant, appealing creature. Miss Hazel Jones was exceedingly good as Prossy, the typist, and her very plain make-up was a noble achievement. The play was produced by Miss Edith Craig.

THE A.A. NEW CHAIRMAN.

MR. J. FISHER WHITE.

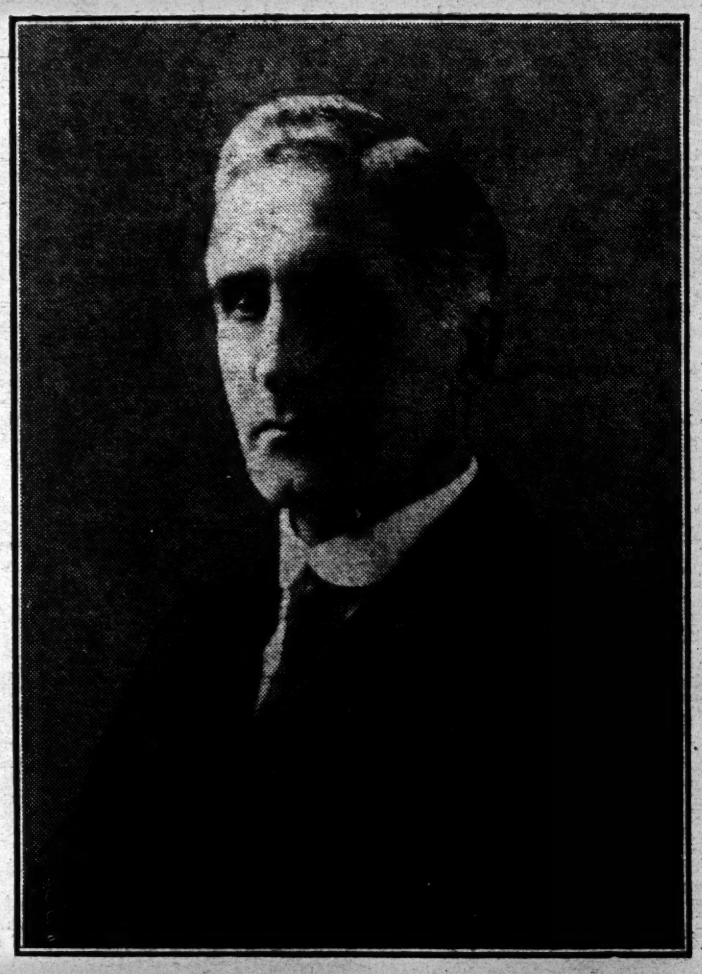
Members of the Actors' Association will be unanimous in their satisfaction in the appointment of Mr. J. Fisher White to succeed Mr. Norman M'Kinnel as chairman of the Actors' Association. Mr. Fisher White has given undeniable proof of his devotion to the cause of the actor, and his return in a high position on the poll at the recent election of the Council shows that the rank and file of the Association have unbounded confidence in him.

Mr. Fisher White is an Oxford man, having been a student at Oriel College. He made his first appearance on the stage with the late Hermann Vezin's company in 1892 at the Lyceum, Ipswich, as the First Player in "Hamlet," and on the London stage at the Opera Comique the same year as Gerrit in "The Goldfish." On joining John Hare he toured with him in the provinces, followed by a tour in the United States, playing in "A Pair of Spectacles."

At the beginning of 1898 he joined Tree at Her Majesty's, appearing first in a revival of "Julius Cæsar." He remained a member of the company for nearly ten years, during which period he played in the many notable productions at that house.

During 1902 Mr. Fisher White toured as the Pope in "The Eternal City," and in 1908 appeared at His Majesty's in various Shakespearean revivals. At the Duke of York's he played David Wylie in "What Every Woman Knows," and in March, 1909, represented David Roberts in "Strife."

He joined the Haymarket company in September, 1909, and remained there till May, 1911, playing leading parts in various productions; at the Criterion in May, 1911, he appeared as Major Petkoff in "Arms and the Man." Among his most notable assumptions are to be numbered David Robers in a revival of "Strike" at the Comedy; Baron Hardfelt in "Jim the Penman"; the Doctor in "Damaged Goods" at the Little Theatre—a particularly brilliant performance; Pastor Manders in "Ghosts"; and Caliban in "The Tempest." He played Capucius in the "all-star" performance of "King Henry VIII.," given in aid of King George's Actors' Pension Fund.



[*Photo, Claude Harris.*

LICENSING OF MANAGERS.

TO THE EDITOR OF "THE ERA."

Sir,—There evidently exists a widespread belief that the new Bill for the licensing of managers will apply only to touring managers. This notion is dispelled by a glance at the Bill itself, for we find it is intended to create a new licence for all managers who engage actors or artists, including performers for cinematograph productions. The licences are to be granted by a Licensing Council composed of three members of the Actors' Association, three of the Variety Artistes' Federation, and a representative from each of six managers' associations, and three persons appointed by the Secretary of State.

On behalf of my Executive Committee, I have written to Mr. Albert Voyce, chairman of the Variety Artistes' Federation, asking why if all managers who engage artists are to be licensed by this new body, the performer is to be left unlicensed, for managers have very real grievances with regard to the misdoings of many artists.

A copy of my letter to Mr. Voyce has been sent to both the Home Secretary and the Bishop of London, who have been intimately associated with the drafting of the Bill, and it has been pointed out to these gentlemen that from a social point of view the misdoings of some artists on the stage are far more detrimental than are the deliquencies of the small section of managers for whose elimination the Bill is ostensibly desired and promoted.—Yours faithfully,

PERCIVAL PERCIVAL,
Secretary Provincial Entertainments Proprietors' and Managers' Association.

73, Bridge-street, Manchester.
Feb. 7, 1921.

WARRIORS' DAY DEVELOPMENTS.

LOCAL ALLOCATION OF FUNDS.

Excellent progress with the arrangements for Warriors' Day was made at the meeting of the executive committee at Drury Lane Theatre on Friday, Mr. R. H. Gillespie presiding.

A suggestion was received from a sympathetic theatre proprietor that better results might be obtained if it could be arranged that the money raised for Lord Haig's fund in a particular district should be allocated to the relief of ex-Service men in that district. It was agreed that the suggestion would be likely to stimulate healthy competition between the districts, and the executive committee decided to recommend its adoption to the administrators of the fund. Captain Willcox, the hon. secretary, intimated that he thought there would be little difficulty in carrying the suggestion into effect.

It was decided that the detailed work of organising the London theatrical performances should be left to Mr. Arthur Collins, Mr. Gerald du Maurier, and Mr. George Grossmith; the variety performances to Mr. R. H. Gillespie and Sir Alfred Butt; and the theatrical performances outside London to Mr. Tom B. Davis and Mr. Robert Macdonald, but that any questions of general importance would be dealt with by the executive committee. Sir Alfred Butt stated that he hoped to be able to arrange three big variety performances in aid of the fund on Sunday, April 3, and if this proved to be possible they would take place at the Empire, the Palace, and the Victoria Palace.

Captain Willcox reported that a number of dance clubs had offered to give dances on the evening of Warriors' Day, and it was decided to accept these offers, and to welcome any further suggestions in this direction that might be made. It is possible that a big ball will also be arranged in London for the same evening.

Amateurs.

Mr. George Grossmith, who has taken in hand the organisation of the amateur section of the entetrtainments to be given on Warriors' Day, March 31, is now in a position to explain his scheme. Every amateur society which is prepared to give an entertainment for the cause on the afternoon or evening, or both, of Warriors' Day, should communicate immediately with Captain H. Collins, secretary, Amateur Theatrical Section, Warriors' Day, Drury Lane Theatre, W.C. 2. The briefest particulars only need be given; the name of the society, the name of the town or village in which the performance will be given, and the nature of the performance. It should also be indicated whether the society is able to secure its own hall. No less urgent a need exists for halls than for societies to appear in them. It is hoped that the managers of town halls, assembly rooms, parish rooms, schools, and halls of any description throughout the country will also write to Captain Collins, offering the loan of such buildings for Warriors' Day.

AN A.T.M. APPEAL.

TO THE EDITOR OF THE ERA.

Sir,—It was decided at the last meeting of the Executive Committee organising the above day, on behalf of Earl Haig's fund for the ex-Service men, that the country should be divided into fifteen areas, controlled by committees, and that Mr. Tom B. Davis and myself should operate on behalf of the main London committee with those arranged for in the provinces.

The centres of the areas are situated in Newcastle, Liverpool, Leeds, Manchester, Sheffield, Nottingham, Birmingham Oxford, Cambridge, Brighton, Bristol, Plymouth, Edinburgh, and Glasgow. Each of these committees will appoint sub-committees in the various towns in their areas to arrange for the Warriors' Day performances on Thursday, March 31, or on such other day during that week as may be most convenient locally.

Our theatres in the provinces must—and I am sure will—give their best, and I shall next week be able to announce the names of the gentlemen who have generously promised to take control and be responsible for the organisation of Warriors' Day in the areas above mentioned.

Our variety houses and cinemas are making special efforts to gather a large sum of money for the fund, and it behoves our theatres to show that they are not behindhand in energy and ability to produce results as good, if not better than any other section of the entertainment world.—Yours faithfully,

ROBERT MACDONALD,
Chairman Association of Touring Managers.

33, Lisle-st., Leicester-sq., W.C. 2,
Feb. 7, 1921.

ACTORS' TRADE UNION AFFAIRS.

TO THE EDITOR OF "THE ERA."

Dear Sir,—Referring to your leading article in last issue of "Era," and to your report of the A.A. general meeting on the 30th ult., please allow me through the medium of your widely-read columns to call attention to a few important points.

First, one of the most pressing things for alteration in the Standard Contract is the clause which gives the manager two weeks' free rehearsals for an engagement which may only last seven weeks. As I pointed out in a letter in your issue of January 7, 1920, artists objected to give *one* free week under any circumstances, and yet the Council conceded *two* weeks. We know what artists thought and said of that! The next points are—six shows to constitute one week; extra pay for all over. Manager to pay *all* railway fares. So much for the crying blemishes of the present contract.

Now I would like to say a few words regarding "The Actor," which styles itself "The Official Organ" of our Trade Union. By what authority? I submit nothing less than the majority vote of our union can bestow such a title. Has this been done? Not to my knowledge. And we have just received the surprising information that the funds of our Union have been used to support the failing fortunes of this publication, which is the property of a limited liability company. By what authority was this done? I understand that a trade union is not allowed to trade for profit. Is not our existence as a trade union jeopardised by such financial aid? Again, our Council has reproached members for non-support of "The Actor," and has canvassed them time after time for the insertion of their cards. And now "The Actor" is reduced from thirty pages to eight. And let me say, this eight-page publication ceases to be vexing, and is far more useful than ever before, and I feel it has hope of a new life.

But please let us know where we are. *Who* owns it? private company, or what? Shareholders wonder why "The Actor" did not make a good money return. I will give them one great reason—probably *the* reason: Many, many members—I believe, a majority—were disgusted by matter that appeared in its issues of June, July, August, and, I think, October of 1919. I have not the slightest conception as to who wrote the article—"The Ghosts of 1880"—but, unlike dear Sydney Paxton, who, in a letter of July, 1919, wholly deprecating the article, regrets the writer thereof did not sign his name, I am glad he did not do so, as I am left free to say the article was not only absurd, but stupidly spiteful, doing no credit to the person to avenge whom it was evidently written. Mr. Paxton's letter was followed by one, unsigned, like the article, congratulating the writer of the latter. But this issue of July also contained a good letter, signed by a lady who did not think evil of the A.B.F. or the Royal General Theatrical Fund. Next month, August, 1919, brought three letters in strong support of the article, all signed, which was at least good. In one Mr. Paxton was told that he was wrong—that the writer of the article was rightly anonymous because that article did not contain only his opinion, but the opinion of the actors' trade union (?). The third writer tells all members who require "the patronage of benevolent associations to retire gracefully" from the A.A., and then the Editor added—"This correspondence is now closed." And so the present writer was debarred from replying. But two months later the discussion is reopened to allow the appearance of a wretched cartoon!

Did the Council of that year censure that impertinence (in the third letter)? Did they officially regret the article in their so-called "Official Organ" against two honoured institutions, from both of whom they were receiving payment for advertisements in the A.A. Year-Book? Well, "The Ghosts of 1880," *and* 1882, still survive, still honoured, still doing great good.

I hope we are at the beginning of better and wiser things regarding the paper. Let it be strictly official in its information and its other utterances, and let literary ambition find outlet elsewhere.

Speaking from the front of the house at a general meeting is a most unsatisfactory proceeding, and our Executive has raised the number from thirty to forty members (in full benefit) required to authorise a member to speak from the stage. And the fate of subjects sent in without names has, I hear, not been encouraging. Therefore your publication of these lines will satisfy the minds of *many* members, and possibly prove that I am not guilty of that newly-suggested crime—"Indifference"!—Yours faithfully,

G. W. BERESFORD-INNES.

February 7, 1921.

Lee White for London.

Miss Lee White and Mr. Clay Smith have cabled that they left New York on Saturday last on the White Star liner, The Cedric, and will arrive in London on Monday next, Feb. 14.

The Barrington Matinée.

Apart from the fact that that splendid veteran servant of the public, Rutland Barrington, is ill and unable to work the bill itself for his benefit matinée at the Savoy next Friday should suffice to draw a crowded house. All the available stars of the stage will appear, and there are two brand-new playlets. One is "No Winkles," by Olive Greenaway, to be played by that welcome reappearer, Mabel Russell, and a strong cast. The other is "The Man in the Chair," written by Actor Ion Swinley. This will be performed by Miss Meggie Albanesi, Halliwell Hobbes and Owen Nares.

"The Fulfilling of the Law."

On Monday next (Feb. 14), prior to production at the Garrick Theatre, London, "The Fulfilling of the Law" will be given a trial run at the Palace Theatre, Ramsgate. Miss Constance Collier will be supported by a caste including Mr. Arthur Wontner, Miss Haidee Wright, and Miss Mary Rorke.

A Promising Young Actress.

Miss René Waller, who has just completed a tour in the North, has been wired for to take the place of the leading lady (who is ill) in "The Chinese Puzzle" and "Trilby," at Durham. Miss Waller, although not yet nineteen, has played eight leading parts.

Jack Melford.

At the end of the month Mr. Jack Melford will be seen in Wm. Holles' production of "A Family Affair," which will be produced at the Opera House, Blackpool, and will probably be seen in town later. Mr. Melford was last seen in "Fair and Warmer," and more recently on the music halls in Emmett Adams's amusing sketch "Misery and Co."

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ACTORS' BENEVOLENT FUND FESTIVAL.

DINNER AND DANCE AT THE SAVOY:

RECORD SUBSCRIPTION LIST.

The precedent set last year of inviting ladies to dine and dance in aid of the Actors' Benevolent Fund proved so remunerative that it was decided to repeat the experiment this year, and the success of the festival at the Savoy on Sunday was such that the probabilities are that the innovation will be made permanent. The gathering was a distinguished one, and the air of jollity throughout the proceedings made it impossible for anyone present to resist the call to enjoyment. Above all, the financial result was beyond any sum ever collected by the fund, the amount received being just under £4,000.

Mr. Arthur Bourchier made a model chairman, and his speech, marked by humour and sentiment judiciously blended, was keenly appreciated. He had Lady Alexander on his right and Miss Marion Terry on his left, and other representative people present were Mr. and Mrs. Gerald Du Maurier, Mr. and Mrs. Cyril Maude, Mr. and Mrs. Dennis Eadie, Sir Alfred and Lady Butt, Miss Meggie Albanesi, Mr. F. J. Arlton, Mr. Allan Aynesworth, Mr. D. E. Bourchier-Wrey, Miss Fay Compton, Mr. and Mrs. Gillespie, Mr. C. T. H. Helmsley, Mr. Alexander Henderson, Mr. and Mrs. Leslie Henson, Mr. Henry Hibbert, Mr. and Mrs. J. Bannister Howard, Mr. Percy Hutchison, Miss Julia James, Miss Elsie Janis, Mme. Karsavina, Mr. and Mrs. Owen Nares, Mr. and Mrs. F. J. Nettleford, Mr. Harry Nicholls, Mr. Sydney Paxton, Mr. Leon Quartermaine, Mr. and Mrs. Robbins, Miss Christine Silver, Miss Viola Tree and guests, Mr. Henry Vibart, Mr. Arthur Whitby, Mr. and Mrs. J. Fisher White, and Mr. and Mrs. C. I. Colteon (secretary).

During the dinner Mr. Arthur Bourchier proposed the health of the Prince of Wales, and announced that His Royal Highness had very graciously honoured them by giving a most generous donation to their Fund. (Applause.)

The Irving Anniversary.

Proposing the toast of the "Actors' Benevolent Fund," Mr. Bourchier said he would be as merciful as he could, but they were in for it. (Laughter.) This happened to be, luckily for the Chairman, the anniversary of the birthday of the founder of the Actors' Benevolent Fund, the late Sir Henry Irving, and he asked the company to rise and in silence drink to the memory of the great actor.

The company then rose, and a toast to the memory of Sir Henry Irving was drunk in silence.

A Representative Company.

Continuing, the Chairman said it was also the twenty-fifth dinner in connection wih the Fund. Judging from the beautiful, intelligent, and charming expressions on their faces, he thought they might even change the name of the Fund to the Actors' Benevolent Friendly Society. (Laughter.) With a little less than a fortnight's notice, he was surrounded by a most wonderful company of actors, actresses, managers, dramatists, politicians, public, and the Press, to whom they were most profoundly thankful. Last year a coalition was formed at the instigation of Sir Alfred Butt and Mr. Gerald du Maurier. After a lunch these gentlemen met in a dimly lit corridor, and formed this very desirable coalition for the Fund, a coalition which meant that all the leading managers of the playhouses and the variety houses pledged themselves to give a sum of no less than one hundred pounds annually to the Fund. (Applause.) It was a very fine thing, because it knitted together two elements as one, and he was proud to see that this year there had practically been no default in that promise, which was made at the instrumentality of Sir Alfred Butt. They had called themselves the charmed circle. Another important thing was done last year. For twenty-three years banquets had been given, the receipts were quite adequate, but the banquets were infernally dull. Ladies were not admitted. (Groans and laughter.) He did not know who was responsible for their admission, but he suspected someone Anyway, last year ladies were admitted because there was no keeping them out. (Hear, hear.) During the great war they had been top dog. (Laughter and applause.) He might say that it was his only inducement to come last year. This year there was a discussion or a whisper as to what they were going to do. Should they repeat the experiment? He admitted that he was against it because he felt it was rather dangerous. (Laughter.) He was not able to go to the next meeting, but on the same afternoon he was waited upon by the Secretary, who said: "You have got to come and take the chair and get it up." He was absolutely dismayed, and put it off as long as he could. When he got to the last moment, the Secretary said: "If you don't have it the last Sunday before Lent, we shall kick you out." (Laughter.) He found the dust off Gerald's chariot wheels was still in the air, and suddenly began to blow his way. As Pinero said in one of his plays: "I am making quite a nice lot of friends," and he began to scrape up a few unconsidered trifles about twelve days ago. All of them had thrown over most sacred appointments, made up parties for the dinner, and done all they could to help a most deserving cause, despite the fact that an undeserving man should have let them down by only letting them know about ten days ago. (Laughter.) He could never have done it without the assistance of his staunch lieutenant, Mr. Helmsley. (Applause.) He had had very little sleep since he (the Chairman) started. He had had lots of letters, which were most charming, and one started off by showing some of the difficulties of the Chairman. He was not a financier, but there was something in the letter about money being tight. (Laughter.) It was a letter from a gentleman in the City stating that he was unable to send the same cheque as last year owing to the many calls upon his cash, and the only reason he was clinging to life now was to see what the X Y Z would happen next; but rather than refuse so good a cause as the Actors' Benevolent Fund, he prayed them to accept his mite. (Laughter.) He (the Chairman) then put it to his employers, Messrs. Grossmith and Laurillard. First of all he met his old friend, Grossmith, who said: "This is tiresome of you; you should have given us at least two weeks' notice. Do you mind speaking to Laurillard?" Having heard that he had spoken to him, George Grossmith said: "It is perfectly all right; you are in the charmed circle. I am going to have a table." As they had been so generous, he thought he would get the ear of Mr. Jowett, and he did not appeal in vain, for he had got a table which would nearly fill the room. (Laughter.)

Influential Support.

Of course, they of the stage would like to make all their charities self-supporting. They would like to do it. There was a way to it, and that had been set by Warriors' Day. That they should have had the honour to be the first to set that way, the first people in one profession to come forward and to be able to help such a cause, showed that, from the very organisation of that cause, they could perhaps in a few years' time organise an actors' day in a way which was done some years ago, but, unfortunately, it was not done in the right way. They would not make so much money as Warriors' Day, but it could be done. In connection with Warriors' Day, he was sure they would all feel it was a most touching and charming thing that Lord Haig, who, for his sins, was sent to Oxford with him (laughter), should have written to him and said: "I would like, if you don't mind, to be allowed, as I shall not be in England on that day, to send a donation to your Fund." (Applause.)

The chairman went on to say that he had received a beautiful letter from the Speaker and a most charming subscription in memory of old amateur days. (Applause.) A letter from Sir Godfrey Baring stated that as a life-long playgoer he was pleased with the splendid part the profession was taking in helping other charitable objects, and they—the general public—would be ungrateful if they failed to contribute generously to the charities of the actor's profession. (Applause.) A letter from Mr. Claude Carton ran: "I never come to public dinners. In the real sense of the word my health will not allow me to dine at all, and it does not interest me to contemplate prolonged mastication of other people. As to dancing, there is nothing in the recent developments of that so-called amusement to cause me to regret that I gave it up finally more than 40 years ago. All the same, the Benevolent Fund is a splendid charity, and I hope the dinner will make the money dance to a magnificent tune." (Applause.) His old friend, Fred Terry, president of the Royal General Theatrical Fund, had sent him a beautiful letter, saying that although it was a rival fund, he had sent the best he could do. It was very handsome indeed. He (the chairman) thought he could not have done better than secure as hostage Miss Marion Terry. (Applause.) Mrs. Kendal had also sent a handsome donation in memory of her husband, who was one of the founders of the fund.

The Small-Part Actor.

"I have a surprise for you," continued the chairman. "Just as I was finishing on Saturday I suddenly received a letter enclosing a kind donation to be announced to-night amounting to one thousand pounds. (Loud applause.) There is one condition attached to it. I am not permitted to say whether it was from man, woman, or child, or the cheque will be stopped to-morrow. I will not tell anybody anything; not even Mr. George Bernard Shaw on a charger made in Germany will drag it out of me." This year their president, Lady Wyndham, had begun the thin end of the wedge, and that was to make the fund self-supporting. She had started with a series of extra matinées at all theatres that were lucky enough to run their plays for 100 performances, and they had raised £1,500. (Applause.) The actors helped all they possibly could. "I had a very touching experience last night," continued the chairman. "Just before the evening performance a card was sent into me by a gentleman who I had employed very often and whom I knew to be in straightened circumstances, not through his own fault, but because of the difficulty of their calling. He put into my hand an envelope, and in it was a guinea. I said, 'What is that for?' and he said, 'That is for the Actors' Benevolent Fund to-morrow.' I said 'No.' He said, 'Yes, I want to give it.' (Applause.) I refused to take it, but when I got back to my dressing-room my dresser said, 'That gentleman would not take the envelope away.' (Applause.) We want to help the small-part actor, the man who really makes the show. Sir George Alexander—and I must congratulate myself upon having Lady Alexander here to-night—tried to persuade me to subscribe to this fund, and he said, 'You must remember you and I are only purveyors of personality; we are not half so good as the persons we act with. They choose certain people because they like their personality.' Well, I bore that in mind, and I am sure everyone will agreed that it is important that we should help the small-part actor."

The chairman added that Sir Harry Lauder had also sent them a noble cheque. Before concluding he wished to laud to the skies their Peter Pan, Mr. Colteon. Mr. Coltson and his Select Committee, who brought in the weekly doles of something like eighty, ninety, and sometimes a hundred pounds a week, were unswerving in the good they did. He had had the privilege of attending their meetings, and he had never known a deserving case turned down. They were gentlemen, and thoroughly carried out the idea of giving the assistance as specially devised to meet the contingencies of an actor's struggling life. Most of those contingencies arose through actors and actresses who did not get a year's engagement, and sometimes only six months, and assistance was given to help them to preserve their self-respect. Many a real actor had travelled all over the provinces and never had a chance of getting to London. At last a manager would go into the provinces and say, "I should like to bring that man to London," but the man had not the money to get there. The Actors' Benevolent Fund then stepped in and saw to it that such men should have assistance to enable them to accept a London engagement. One of their vice-presidents was away in Canada, Jack Martin Harvey. (Applause.) He was sure they were proud of him, and heartily congratulated him on the honour that had just been conferred upon him by His Majesty. (Applause.) In conclusion, the chairman coupled with the toast the name of Lady Wyndham, who tried hard to be with them that night, but her doctor insisted that she should go away to the South of France. In her absence he asked Mr. Gerald du Maurier to reply to the toast.

Public Help.

Mr. Gerald du Maurier, in reply, said the chairman had broken the rule; he had called upon him to make a speech, which was not in order. (Laughter). Last year they broke the record for subscriptions at the dinner for the fund. This year he hoped and prayed that Mr. Bourchier was going to break that record. He hoped so, or never again should he take the chair. (Laughter). Lady Wyndham had an idea that the fund should be entirely self-supporting by the profession, but he thought there was something a little dog-in-the-manger about that, considering what the stage had done, not only during the war for hospitals and charities generally. (Applause.) They could not afford to be self-supporting; he was willing to beg from everybody, whether actor or not. With reference to Warriors' Day, it was not generally known that the real organiser was Lady Tree. (Applause.)

Record Donations.

In one of the intervals of the dance Mr. Dennis Eadie mounted the platform and said he had been asked to announce the financial result, which, considering the extraordinary difficulties under which the festival was got up—income tax and other minor details—was remarkable. It was just under £4,000. He had another interesting announcement to make, and that was that Mr. Jowett, who had already given a donation of £52, was prepared to give another £25 if four ladies from his table would advance to the centre of the room and kiss Mr. Leslie Henson.

There was an immediate rush of feminine aspirants for the privilege of kissing Mr. Henson, who withstood the storm gallantly, and the fund was richer by £25.

On behalf of Mr. Bourchier and the Actors' Benevolent Fund, Mr. Eadie thanked all who had contributed for their extraordinary generosity. He added that Mr. Bourchier was still ready to receive cheques, Bradburys, gold, silver, or copper for the fund at the Strand Theatre.

The dances consisted of a sequence of fox-trot, one-step, and waltz to the number of eighteen, but any sameness was avoided by the varied nature of the music supplied by "Batman's" super-syncopated orchestra under the direction of Mr. Harry Rattray.

BEN JONSON'S "VOLPONE."

THE PHŒNIX PRODUCTION.

(From the First Quarto, 1607.)

Volpone .....Baliol Holloway
Mosca .....Ion Swinley
Voltore .....D. Lewin Mannering
Corbaccio .....Stanley Lathbury
Corvino .....George Zucco
Avocatori .....George Skillan
.....John H. Moore
.....Tristan Rawson
.....Stockwell Hawkins
Notario .....Oswald Roberts
Nano .....Edward Garrett
Castrone .....M. Stanley Hughes
Politique Would-Bee ....Eugene Leahy
Peregrine .....William Armstrong
Bonario .....Murray Kinnell
Fine Mada. Would-Bee .....Margaret Yarde
Celia .....Isabel Jeans
Androgyno .....Cedric Osmond
Serutore .....Alec Snowden
Women .....Clare Harris
.....Sylvia Young

The Phœnix continue their mission of reminding us of the glories of our English drama. On Sunday, Jan. 30, they revived "Volpone or the Fox," a play that has not been seen in London since 1785. It is a serious reflection upon our taste that so excellent a play should have been kept upon the study shelves for so long. "Volpone" is a splendid example of Jonson's best work. Its intricate plot is wonderfully developed and worked out, and the two principal characters are most entertainingly drawn. As a study in hard, unvarnished roguery, the play is well-nigh supreme, and the comedy of the various prospective heirs by their bribes piling up the wealth of the Fox is as fresh to-day as it was in 1664 when Pepys declared it to be "The best I ever saw and well acted." Voltore's conduct in offering his wife as a final bribe to the old vagabond is distinctly unpleasant, although it is an interesting sidelight upon what audiences liked in the fifteenth century. The poetic judgments in the final scene, in which justice is meted out so variously, rounds off the play very finely.

We have nothing but praise for Mr. Allan Wade's production in Mr. Norman Wilkinson's delightful setting, and the acting could scarcely have been improved upon. Mr. Baliol Holloway's study of Volpone was a masterly piece of work. He was the personification of clever cunning and unredeemed roguery. Almost as good was Mr. Ion Swinley in the difficult part of Mosca, the parasite. It was a finely sustained piece of first-rate acting. Voltore was very cleverly handled by Mr. D. Lewin Mannering, who gave a closely studied and finished performance; and the other "heirs" were well played by Mr. Stanley Lathbury as old Corbaccio, and Mr. George Zucco in the difficult part of Corvino. Mr. Eugene Leahy did well as the English knight; and an amusing portrayal of his lady was given by Miss Margaret Yarde. Celia was very delicately represented by Miss Isabel Jeans; and her young knight-errant was vigorously played by Mr. Murray Kinnell. Other parts were adequately filled.

BIRTHDAYS OF THE WEEK.

Happy Returns to—

Mrs. Patrick Campbell—Wednesday, Feb. 9.
Eva Moore—Wednesday, Feb. 9.
Constance Hyem—Wednesday, Feb. 9.
Sir Anthony Hope—Wednesday, Feb. 9.
Ivan Berlyn—Thursday, Feb. 10.
Norman McKinnel—Thursday, Feb. 10.
Mona Vivian—Friday, Feb. 11.
Lydia Flopp—Friday, Feb. 11.
Marie Lloyd—Saturday, Feb. 12.
Hugh Marlyn—Saturday, Feb. 12.
E. McLean—Saturday, Feb. 12.
Edgar Bateman—Monday, Feb. 14.
Billy Rutherford—Tuesday, Feb. 15.
V. Birkett—Monday, Feb. 14.
F. J. Lewis—Monday, Feb. 14.
Israel Zangwill—Monday, Feb. 14.

"THE TEMPEST."

Revived at the Aldwych Theatre, Tuesday, Feb. 1

Alonso .....Howard Rose
Sebastian .....Herbert Ross
Prospero .....Henry Ainley
Antonio .....W. Edward Stirling
Ferdinand .....Francis Lister
Gonzalo .....H. A. Saintsbury
Adrian .....Arthur Goullet
Francisco .....Peter Upcher
Caliban .....Louis Calvert
Trinculo .....Arthur Hatherton
Stephano .....Ambrose Manning
Master of a Ship.....Desmond Greene
Boatswain .....Leonard Calvert
Miranda .....Joyce Carey
Ariel .....Winifred Barnes
Iris .....Molly Hawes
Ceres .....Viva Birkett
Juno .....Viola Tree
Nymphs, Reapers, &c...Misses Temple Bell, Doris Patston, Jessie Hasselt
Mariners ....Messrs. S. Lockridge, W. Lilly, Ulick Burke, H. Rice

Atmosphere is one of the chief effects aimed at in Miss Viola Tree's beautiful production of "The Tempest" at the Aldwych, and the producers (Miss Tree and Mr. Louis Calvert) have succeeded in their efforts wonderfully well. The lovely, spirit-haunted isle of Prospero is shown under many aspects. We see it first still shaken by the final convulsions of the storm raised by the magician. As Prospero stills the tempest, its violence subsides, the gloom is pierced by fitful gleams of sunlight that grow in strength until the bay facing the cell in which dwell the rightful Duke of Milan and his daughter is bathed in sunshine. This is the R. C. McCleery and C. Watson effect, and remind us of similar scenes of transition to be seen in North Cornwall, though there one has also the unproducible grandeur of great seas. The genius of Mr. Hugo Rumbold has devised an entirely different atmosphere. He gets the mysterious, weird, awe-inspiring note, beauty mingled with strangeness, scenes that appeal greatly to the imagination and haunt the memory. The first and second scenes of Act I., "On a Ship at Sea" and a tableau of "The Tempest," both by Mr. Rumbold, are exquisite things, and brought a storm of enthusiasm from the house. The dresses designed by Mr. Rumbold and Miss Tree express the characters admirably for the most part, although we think that Ariel's frequent change of costume, as well as the limelight that invariably bathes her, distracts the attention overmuch.

Miss Tree has gathered together a notable cast for this fine revival. Great interest centred in the selection of Mr. Henry Ainley as Prospero, and magnificently did the actor justify the choice. There was nobility, dignity, and detachment in his impersonation, and it was a sheer joy to listen to the music of the words uttered by his beautiful voice. In Mr. Ainley we found the perfect representative of Prospero; strength, intellect, poetry were all there. Had we our way, we should condemn Mr. Ainley to play Shakespeare, and nothing but Shakespeare, in a repertory, with a very occasional excursion at holiday-time.

Mr. Louis Calvert's Caliban also attracted us greatly. The most perfectly acted scenes were those between the monster and his master, when the pleasure of hearing Shakespeare spoken as he ought to be spoken was intense. Not that there was a predominance of the monster in this Caliban. Often he evoked our pity, this tragic blend of brutishness and intelligence. Mr. Calvert played the character from the inside as we had expected him to do, and did not rely upon extraneous aid, as so many lesser actors have done.

Of Miss Winifred Barnes' Ariel it is more difficult to write. Coming, as Miss Viola Tree put it in a spech she was called upon to make at the close of the performance, from another sphere, she achieved success, and her voice was always a delight to listen to in the songs in the lovely Sullivan settings, but it takes a longer apprenticeship than Miss Barnes has served to become an ideal Ariel. Miss Joyce Carey played excellently well as Miranda, and spoke her lines clearly and with feeling. She looked a delightful picture in her graceful robes. The Ferdinand of Mr. Francis Lister was equally good, the love scene between the pair was charmingly done. Mr. Ambrose Manning was ripely farcical in the right vein as Stephano, while Mr. H. A. Saintsbury as Gonzalo and Mr. Arthur Hatherton as Trinculo were both valuable additions to the cast. Miss Viola Tree contented herself with the small part of Juno. She made a regal figure in a wonderful silver costume, and sang particularly well.

The nymphs and peasants in quaint attire (designed by Miss Tree) disported themselves on the yellow sands with a joyous abandon that was inspiriting, and we should like to have seen more of the graceful dancing of Miss Temple Bell, a young dancer whose natural advantages and excellent training should cause her to rise rapidly in her profession.

CROYDON DRAMATIC STUDENTS.

On Tuesday last, at the Croydon Public Hall, the students of Matthers' College of Music gave a very creditable performance of "The Blue Bird" (Maeterlinck). Histrionic tuition is undoubtedly a special feature in the curriculum of the College, and the proprietors have just cause for being proud of the efforts put forth by their pupils generally, and more particularly by those of the juvenile section, some of whom displayed a surprising knowledge of stagecraft and those important essentials, diction, enunciation, and deportment. Miss Patsie Moran, to whom was allotted the part of Tyltyl, acted charmingly and with unaffected simplicity throughout, and this may also be said of Miss Violet Anders (Mytyl); they were happy companions to their pilgrimage to the haunt of the mythical bird. Miss Marjorie Meek, in the dual rôle of Mummy Tyl and Joy of Maternal Love, played each with feeling and expression. Night and Light were admirably portrayed by Miss Kathleen Parker and Miss Linda Transfield respectively. Miss Helen Robertson put in some really good work as Fairy Berylune and later as Neighbour Berlingot. Mr. Hubert Alexander, Mr. Dudley Holdway, and Miss Edith Meersch, in the smaller parts, are deserving of mention.

The College Orchestra, numbering something like one hundred performers, played the incidental music, and also gave a good selection of items during the intervals, under the effectively wielded baton of Mr. Bernard Matthers.

NEW PLAYS AT THE FORUM CLUB.

Two new one-act plays were produced by the dramatic section of the Forum Club, Hyde Park Corner, on Sunday evening, Jan. 30. The first, by Mary Fraser, was entitled,

THE PRIZE STORY.

Smith ..... Arthur Burne
Jimmy Retford .... Wilfred Fletcher
Miss Ivy Simpson.....Clare Sutton
Mrs. Copeland Brown ..... Hilda Bruce Potter
Celia Retford ..... Lilian Christine

This proved to be a very sketchy little piece containing skits which had as their object the fiction department of a modern newspaper. For instance, there is the charming serial story writer, Mrs. Copeland Brown, whose latest novel has been running in "The Daily Drum" for nearly a year. The fiction editor thinks it is time that the story should come to an end, but the lady, who is evidently on very familiar terms with him, endeavours to induce "Jimmy" Retford, by means of tender caresses, to allow the tale to drag its slow length along, despite the expostulations of wearied readers. The proprietors of the paper have offered a prize for the best serial, and the competition has just closed when the fiction editor's wife, also a successful novelist, makes her appearance, and as her husband admits he has not the spare time to wade through the multitudinous manuscripts, they are, at her suggestion, bundled into a waste-paper basket and one selected from the mass, but she so contrives that it is the story written by a young novelist to whom she is partial. There seems to be good reason for mutual jealousy on the part of husband and wife, but "Jimmy" eventually embraces the lady, declaring that, after all, she is his prize story.

Mr. Wilfred Fletcher was a sufficiently brisk representative of Jimmy Retford, whose wife was well played by Miss Lilian Christine. Miss Hilda Bruce Potter scored as the fascinating serial story writer. Miss Clare Sutton gave an amusing sketch of Miss Ivy Simpson, a lady of uncertain age, who calls on the editor to submit a story, and Mr. Arthur Burne completed the cast as the editor's clerk.

The second play was by Emil Lock, and entitled,

"THE HUSBAND OF CITOYENNE DENISE."

Brigitte Talin ..... Agnes Foley
Denise Montardier ..... Janet Sothern
Pierre ..... Wilfred Fletcher
Henri de Feuillarde....Robertson Hare
Colonel Jules Seguin.....Hew Gordon
Captain (de) Brusserole....Eric Cowley

One of the latest of the numerous plays that owe their origin to the "days of the terror" in France, when the hunted aristocrat was so often the quarry of the soldiers of the new Republic. To the "Good Patriot" inn, at the village of Loudon, is brought, in an exhausted condition, Henri de Feuillarde, Abbe de St. Pierre, whom a young widow, Denise Montardier, has discovered in the snow by the wayside. He is given a glass of wine and recovers. To the inn also come soldiers in search of the Abbe, a hated aristocrat, who has so far escaped. The officer in command, Colonel Seguin, is recognised by Denise as an old friend of her family, but to avert suspicion from the fugitive declares that she has married again, introducing the Abbe as her husband. Another Republican officer, Captain de Brusserole, whom Denise has promised to marry, enters, and receives a severe shock on hearing that his affianced wife already has a second husband. The Colonel declares that the death penalty shall be dealt out to the villagers, whom he suspects of disloyalty, unless they can produce the escaped aristocrat by the morning, and, sacrificing himself for their sakes, the Abbe confesses he is the man the soldiers are in search of, while the young Captain is overjoyed at finding that his lady-love has remained true to him.

Mr. Robertson Hare was dignified and impressive as the fugitive aristocrat; Mr. Hew Gordon was good as the bluff Colonel, and Mr. Eric Cowley did well as the young Captain. Miss Janet Sothern played with considerable feeling and sincerity the part of Denise, and praiseworthy work was done by Miss Agnes Foley as the landlady of the inn and Mr. Wilfred Fletcher as Denise's timid servant.

The evening's programme also included well-rendered recitations by Miss Janet Sothern and Mr. Charles Windermere, and humorous songs by Mr. Harvey Braban.

The Kennington Pantomime.

Mr. George Shurley's "Dick Whittington" is still playing to crowded houses at the Kennington Theatre, but owing to unavoidable circumstances the run of the pantomime will terminate on Saturday next, February 12, although they could easily run on for many more weeks.

HENRY IRVING SIXTY-ONE YEARS AGO.

By A. HARDING STEERMAN.

It may perhaps be thought that everything that could be known about the late Sir Henry Irving must have been written over and over again, but the writer of these lines has recently come into possession of a newspaper devoted to theatrical matters containing a criticism of this great actor which has probably never been reprinted, and was in all likelihood the only one at that time—he being then quite unknown in London.

The paper is called "The Players," with its apt sub-title, "The Abstract and Brief Chronicles of the Time," and in its first number, dated Jan. 2, 1860, appears the following:—

MR. HENRY IRVING.

We all know the "Dramatic Reading." We have all—at least all who have served their apprenticeship to theatrical amusement—suffered the terrible infliction of the Dramatic Reader; but then with equal certainty we have all answered to the next gentleman's call of a "Night with Shakespeare," with Readings, &c.," and have again undergone the insufferable bore of hearing our dear old poet murdered by the aspiring genius. Thinking somewhat as we have above written the other evening, we wended our editorial way towards Crosby Hall, where our informant "circular" assured us Mr. Henry Irving was about to read Bulwer's "Lady of Lyons." We asked ourselves who is Mr. Henry Irving? and memory, rushing to some hidden cave in our mental structure, answered—Henry Irving, oh! yes, to be sure; how stupid! We at once recollected that Mr. Irving was a gentleman of considerable talent and a great favourite in the provinces. We have often seen his name honourably figuring in the columns of our provincial contemporaries. Now we were most agreeably disappointed on this present occasion, for instead of finding the usual conventional, respectable-looking "mediocrity," we were gratified by hearing the poetical "Lady of Lyons" poetically read by a most accomplished elocutionist, who gave us not only words, but that finer indefinite something which proves incontestably and instantaneously that the fire of genius is present in the artist. It would be out of place now to speak of the merits of the piece selected by this gentleman, but the merits appeared as striking and the demerits as little so, as on any occasion of the kind in our recollection. Claude's picture of his imaginary home was given with such poetic feeling as to elicit a loud burst of approval from his hearers, as also many other passages occurring in the play. The characters were well marked, especially Beauseant and Madame Deschappelles, whilst the little part of Glovis was very pleasingly given. Mr. Irving was frequently interrupted by the applause of his numerous and delighted audience, and at the conclusion was unanimously called to receive their marks of approval.

Crosby Hall was of course then situated hard by St. Helen's, Bishopsgate. It is still in a perfect state of preservation, restored and removed to Chelsea, near the site of the residence of Sir Thomas More.

Irving was born on Feb. 6, 1838, and it seems appropriate—as it must certainly be of great interest to the playgoers as well as "the players" of the present time—to publish afresh what was thought of that ambitious young man in those days, then only twenty-two years of age. Ten years later he made his first great hit as Digby Grant in James Albery's "Two Roses" at the then newly built Vaudeville Theatre, and the next year all London was flocking to the Lyceum to witness his marvellous portrayal of the conscience-stricken Mathias in "The Bells." Of his career from then onwards until the day of his lamented death on Oct. 11, 1905, all the world is aware.

It will be observed what a keen perception the critic of 1860 had, and how his words have proved to be almost prophetic. If he were alive to-day the present writer would make his grateful acknowledgments for the privilege of recording this tribute to the memory of the greatest actor and manager of his time.

Where to-day is to be found the "gentleman of considerable talent" who, at the age of 22, is "honourably figuring in the columns of our provincial contemporaries"? Where to-day is to be found the man with that "finer indefinite something which proves . . . that the fire of genius is present in the artist"? It is for some such man to arise that the Stage of to-day is waiting.

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KEMBLE SOCIETY.

In most respects the Kemble Society's representation of "The Merchant of Venice" at the Mary Ward Settlement on Saturday, the 29th ult., was an admirable performance. Bad enunciation and over-acting are faults which can be remedied, and happily they were not in evidence among the majority of the cast. The "Shylock" of Mr. Elliot-Watson overshadowed the other characters, and was a performance deserving of the highest praise. The two sides of the Jew's character were strongly emphasised, and the change from the solicitous father to the maddened, bereaved old villain was striking proof of the dramatic powers of Mr. Watson. Jessica was charmingly played by Miss Jenny Woolf; Miss Phyllis de Guneau was fairly convincing as Portia, but her performance in the trial scene was lacking in force. The Nerissa of Miss Tilly Morris was excellent, if a little too stately. Antonio was well played by Mr. Evelyn Ellis, while Mr. James Johnson in the rôle of Bassanio was inclined to over-act. Mr. Alfred Farmer was extremely good as Lancelot, Old Gobbo being played by Mr. Millen Martin. The Duke of Venice of Mr. Frederick Hubbard; the Prince of Morocco of Mr. Allen Douglas, and the Prince of Arragon of Mr. Lawrence Noall were creditable efforts on the part of the respective players; the last named being accorded an enthusiastic reception by the large audience. Mr. James Johnson gave a very pleasing performance as Lorenzo, while Gratiano was excellently played by Mr. Charles Barney.

VAUDEVILLE CLUB.

"Billeted" is a comedy which, as its title suggests, owed its origin to the war, and was first seen at the Royalty Theatre on Aug. 21, 1917, with Miss Iris Hoey in the cast. This play was selected by the Vaudeville Club for its 237th dramatic performance given at the King's Hall, and the choice was one that met with full approval. Mr. Herbert Walther must be credited with a careful and convincing portrayal of Peter Taradine, and Mr. E. J. Heseltine submitted a neat and effective study of the fussy old officer, Colonel Preedy. Sudden indisposition prevented Mr. H. George Gaffard playing the part of the Rev. Ambrose Liptrott, which was taken up at a few days' notice by Mr. Frank Moore, who proved an admirable substitute, extracting as he did every bit of sympathy and humour from the rôle. Miss Lilian Cooper scored a success as the representative of Betty Taradine, and Miss Kathleen Howat also made the best use of her opportunities as Penelope Moon. Mrs. Ernest Renton was a capital Miss Liptrott, the vicar's sister. Mr. W. H. Barker did well as the harassed cook, Mrs. Brace, while Mr. J. C. Croall as Mr. McFarlane, the bank manager, and Miss Doris Wilkinson as the maid, Rose, completed the cast. The play was produced by Mr. Harry Peach.

"THE MOLLUSC."

One would have liked to have seen a larger audience at the King George's Hall on Wednesday, the 26th ult., when Mr. Hubert Henry Davies's "The Mollusc" was performed under the direction of Mr. T. Agnew Ansdell. For one thing, the performance was in aid of that excellent institution, the Red Triangle Hospitality League, and for another the little band of notable amateurs gave a very good account of themselves. Bad acting in a play with so small a cast would have spelt monotony, but so convincing were the performers in their respective parts that the evening was all too short. Lady Blane, O.B.E., succeeded well as the ingenuous Miss Roberts, and Mrs. Leech played the almost impossible Mrs. Baxter with a sure touch. Capt. A. Chaworth-Musters (Tom Kemp) and Mr. T. Agnew Ansdell (Mr. Baxter) were also well in the picture.

"THE LUCKY ONE."

The plot of "The Lucky One," by A. A. Milne, which was produced by the Dramatic Societies of the Newcastle University Colleges on Jan. 27, deals with two brothers. Whatever the elder one does, the younger one does better. As a consequence the younger son becomes the idol of the family, and the elder is overlooked in the worship of the "lucky" one. The elder son becomes morose, and matters come to a head when the girl he had desired becomes engaged to his younger brother. Bob, the elder, is in business in London, and his partner absconds after some defalcations, leaving Bob to bear the brunt of prosecution. Gerald, the younger brother, promises to help him, but forgets his promise.

The law takes its course and Bob goes to prison. Before doing so he asks Pamela, his brother's fiancée, to promise to write to him and not to marry Gerald until the term of imprisonment is over. Pamela does so, and the result is that when Bob comes out of prison Pamela and he become engaged and go off to Canada, leaving the "lucky" brother wondering whether he is as "lucky" as people imagine.

The company who interpreted the parts were all capable performers, although a few of the faults that amateurs are heir to were apparent now and again. Mr. V. H. Finney as Gerald was especially good. He played his part with ease, and had no tendency to over-act. Miss H. K. Trotman as Pamela needed, perhaps, a little more enthusiasm, but she played with much charm. Mr. V. Brown in the rôle of the elder brother Bob had little to do except look morose and sit down, but in his second act scene with Pamela showed that he had the ability to do greater things had the author let him. An excellent character study of Sir James Farringdon, the somewhat domineering yet really brainless baronet, was given by Mr. Ernest L. McKeag, whose voice and gesture were admirable. As his wife, Miss P. G. Hatton did well, and Miss I. Green and Mr. H. B. Dixon as Letty and Tommy introduced some of the more apparent humour in an acceptable manner. Miss S. Bailes as the great-aunt, Miss A. Latham as the old nurse, and Mr. G. Hanson as the barrister, had "stagy" parts to play, but carried them off well.

"THE SCARLET GARTER."

Farce, in Three Acts, by Christopher Steele, Produced at Richmond Hippodrome on Jan. 28.

Lord Haverfold .....Mr. Allan Trotter
Matthew Pennyquick ..... Mr. Herbert Bunston
Joshua Perkins..Mr. Grosvenor North
Arthur Snowdon .... Mr. James Whale
Peters ..... Mr. Ambrose Flower
Peacock ..... Mr. Christopher Steele
Lady Haverfold..Miss Kathleen Leigh
Mrs. Cheynall ..... Miss Jessie Price
Marguerite Vanderslick ..... Miss Norah Surrey Vaughan

The author of this new play, Christopher Steele (Mr. C. S. Boulter) has every reason to be proud of its enthusiastic reception. It is cleverly constructed, the dialogue epigrammatic and often sparkling, while the situations are all extremely ingenious.

The play opens at Lord Haverfold's "Cosy Room," and trouble is soon brewing as the result of a perfect epidemic of anonymous blackmailing letters. A limb o' the law, Mr. Pennyquick, is called in to solve the mystery. A student of criminology, he assures everyone he will discover the blackmailer, and his predilection for detective work gives him, he thinks, his opportunity. The gist of the letters is that Lord Haverfold has been previously married, but failed to reveal this to Lady Haverfold, his present partner. In Act II. the scene is changed to the solicitor's office in the Strand. Pennyquick has lost no time in following up clues, of course false ones, and based on an imperfect analogy. Looking up the criminal records he finds reference to a certain Carlotta Corletti, a music hall artist, who, among other idiosyncrasies has a penchant for scarlet garters. He is convinced that Carlotta is no other than the highly respectable aunt, Mrs. Cheynall. Anon Tony (Lord Haverfold) and his wife arrive at the office to discuss the terms of a will. Then it is that the amateur detective confides his belief in the discovery that Mrs. Cheynall is Carlotta, and also the writer of the letters—both theories being equally absurd.

In Act III. matters reach a climax. Mr. Pennyquick receives a visitor in Marguerite Vanderslick, Lord Haverfold's first wife, who was supposed to be dead; she has come back to claim the title and her alimony. Pennyquick, noting her scarlet garters, promptly accuses her of being the anonymous letter-writer, but once more his theory is wrong. She admits to a bogus burial in order to deceive her husband and nothing more. Lord and Lady Haverfold next appear, and there is a deliriously funny scene. The *éclaircissement* proves everything satisfactory in the end, after explanations galore, and the complete failure of Pennyquick to establish a reputation as a detective.

"The Scarlet Garter" was splendidly interpreted. Nothing could be better than the ponderous pomposity and forensic ferocity of Mr. Herbert Bunston as the lawyer, Matthew Pennyquick; the Mrs. Cheynall of Miss Jessie Price proved a wonderful bit of acting; the lady's primness, prudery, and pretty indignation were all cleverly simulated. As the variety artist nothing could be better than Miss Norah Surrey Vaughan's Marguerite Vanderslick impersonation of the variety artist, and in her scene with Pennyquick she displayed some wonderful skill—and scarlet garters! Mr. Allan Trotter was quite good as Lord Haverfold; Mr. Grosvenor North proved vastly amusing in the rôle of Joshua Perkins, a hypochondriac; and the Peters of Mr. Ambrose Fowler merits a word of approbation. Mr. James Whale, who also cleverly stage managed, played Arthur successfully.

"THE DAWN OF HAPPINESS."

This play, founded on Ralph Rudd's story, "Perils," the first effort of Mr. Hugh Bernard in management since demobilisation, was presented at the Theatre Royal, Great Yarmouth, on Jan. 24. It is a clean, wholesome, romantic play of the present period, and has a grip that holds one spellbound.

In a strong combination Mr. Maurice Clavering plays the lead in a dignified manner, and the part of Ruth Day is played by Miss Elfie Leigh-Hunt, whose interpretation leaves nothing to be desired. Lady Eunice, an exacting rôle, is undertaken in a charming manner by Miss Gertrude Hayton, and Mr. Edward W. Cudd ably fills the rôle of John Dill. Messrs. Victor Lorraine and Norman A. Overton in their respective rôles play with care and accomplishment, the former especially portraying a character which requires careful handling.

The special music for the production is the work of Mr. Cuthbert Hawley, and has only to be heard to be appreciated. The send-off the play received at Yarmouth augurs well for a successful run.

BRITISH EMPIRE SHAKESPEARE SOCIETY.

LECTURE BY MR. LOUIS N. PARKER.

The annual distribution of prizes to members of the British Empire Shakespeare Society, at the Haymarket Theatre, on Tuesday afternoon last week, was made remarkable by an extremely brilliant and amusing lecture delivered by Mr. Louis N. Parker, the well-known dramatist, on "The Pageantry of Shakespeare."

Princess Marie Louise, president of the society, honoured the gathering by attending and personally presenting the prizes, and Miss Viola Tree was, for a time, in the chair. Unfortunately, Miss Tree, owing to the date clashing with that of her production of "The Tempest" at the Aldwych Theatre, could only stay a few minutes, and after her departure the chair was taken by Mr. J. W. Joynt.

Mr. Parker was not too complimentary to the theatre of to-day, and suggested that we are beginning to see the inadequacy of our English stages. Modern engineering science, he stated, seems to stop at the stage door. With rare exceptions, our stages are exactly the same as they were 200 years ago. Our engineering skill seems designed with the deliberate intention of obstructing the author, the producer, the actor, and the scene painter. Our auditoriums, too, are not without fault, because from almost every part of the house something on the stage may be seen that ought to be hidden. Interiors on the stage are fairly successful, but as soon as we get into the open air ——! There are hard, flat floors, and impossible trees, with the sky hanging in straight lines within only a few feet of the audience! The sky is the only part of the picture that does not give forth light, and the earth gives forth a dazzling glare!

Real Weather Effects Required.

All his life, the speaker continued, he had dreamt of a model stage. He did not wonder at the revolt against present-day scenery and lighting. Reform would not come about by hanging scene painters and shooting electricians, but by building theatres on an entirely new principle. He asked for the pageantry of clouds in "Macbeth" and the real weather effects in "King Lear." He had never seen, on the stage, lightning that looked like lightning, or thunder that sounded like thunder. He wished for an architect to build an auditorium from which one could see everything, and a stage on which everything could be shown. In particular, he begged for the pageantry of English nature on the stage, and stated that Shakespeare, in painting such pageantry, was more than England's greatest poet, but the very symbol of England.

There are two kinds of pageantry in Shakespeare, Mr. Parker continued, the inherent and the extraneous. Of the first, an excellent illustration is the final scene of "Henry VIII." Of the second, the coronation of Anne Bolevn in the same play. All the chronicle plays are pageant plays. They are all evidence of Shakespeare's care for official procedure and ceremony. Many people misuse the term pageant. The play scene in "Hamlet" is no more a pageant than the church scene in "Much Ado About Nothing." A somewhat subtle but very true remark of Mr. Parker's was that Shakespeare should be "listened to" rather than "seen."

If Shakespeare Lived To-day.

The amusing part of the lecture came when Shakespeare was pictured as returning to the London of to-day. Imagine the consternation of the managers and syndicates if his plays could no longer be performed free of charge! Think of the revolt of the actors compelled to give Shakespeare's reading of his parts instead of their own! What of the professors and commentators with theories as to what Shakespeare really meant, when the author himself told them the truth! It was even possible to conjure up a vision of "The Immortal Bard" carrying a manuscript from theatre to theatre, only to be told everywhere that the manager had just gone to Paris. It was probable that even if he did succeed in placing a play, it would only be on condition that additional lyrics and business should be added by other people, and that in the end he would be told that he had stolen the whole thing from Bacon!

The lecture throughout gave very great delight, and formed the chief feature of one of the most successful meetings that the B.E.S.S. has ever had. The other speakers were Mr. S. R. Littlewood, Mr. Joynt, and Mr. Acton Bond, the hon. general secretary.

Prize-winners

The prize-winners included:—Elocution: Professional Ladies—1st (given by Mr. Henry Arthur Jones), Miss C. Castor; 2nd (Mr. Arthur Bourchier), Miss Lucy Dane. Professional Juniors: 1st (given by B.E.S.S.), Miss Agnes Carter and Master Patrick Kay. Amateur Ladies: 1st (Sir Charles Wakefield, Bart.), Miss Irene Sadler; 2nd (Mr. J. M. Dent), Miss Dorothy Vernon. Amateur Ladies, 15 to 19 years of age: 1st, Miss Bertha Sparkes; 2nd, Miss Sybil Olivier. Amateur Gentlemen: 1st, (Lord Howard de Walden), Mr. W. L. Barber. Amateur Juniors: 1st (Mr. Henry Ainley), Miss Joan Stonehewer; 2nd Master B. Stonehewer. Sonnet or lyric (prize given by the president), Miss I. Flint. Acted scene (prize by the society): Miss Emilie Wood, Miss Olive Zalva, and Mr. Walter Lister.

Police for the Queue.

The Secretary for Scotland has concurred in the arrangements proposed by the Glasgow Corporation under which constables, while off duty, are allowed to attend places of public entertainment for the purpose of controlling queues, &c., for which a charge of 3s. per hour is made, 2s. 6d. of which is paid to the constable and 6d. to the Pension Fund.

"Practical Hints on Training for the Stage," by Agnes Platt, author of "Practical Hints on Play-writing," will be published shortly by Stanley Paul and Co. Miss Agnes Platt explains very clearly and concisely what the work of an actor really is, and the very best methods of training to adopt.

Mr. Fred Murray, son of the well-known song-writer, has been appointed stage manager at the New Theatre, Northampton.

THE DRAMA IN AMERICA.

"The Green Goddess"—Mrs. Fiske's Success—Martin Harvey's Canadian Tour—Successful Failures.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Jan. 22.—William Archer's four-act play, "The Green Goddess," has scored a marked success at the Booth Theatre, the newspapers praising the play and George Arliss's characteristic portrayal of the Rajah of Rukh, not forgetting to give credit to Winthrop Ames for an exceptionally handsome production. The scene in the Rajah's palace, which shows in the dim blue distance the snow-clad Himalayas, is very fine. The green goddess is the sixteenth of a dynasty which has retreated like a lost cause to some inaccessible reaches of the Himalayas. Into the clutches of the Rajah there fall (from a misguided airplane) two British officers, with the wife of one of them, and the succeeding scenes show the Rajah's attempt to possess the lady and the efforts of the prisoners to send word across the snows to India. Eventually the message is sent, and British bombing planes come booming over the Rajah's little domain just as the tortures are beginning. The play is quick in action, and full of exciting incident. Herbert Waring, Ivan F. Simpson, Cyril Keightley, and Olive Wyndham are the principal members of the company supporting Mr. Arliss.

"Wake Up, Jonathan!"

"Wake Up, Jonathan!" the play in which Mrs. Fiske is appearing at the Henry Miller Theatre, and which has been described, is preceded by an amusing allegory, played by marionettes, in which a "cave man" husband finds a formidable rival in a weakling poet with a lute, and is forced to realise that his success as a hunter of lions does not count for everything. Mrs. Fiske, Charles Dalton, and Howard Lang are conspicuously successful in this entertaining play.

Martin Harvey in Canada.

Word comes that Sir John Martin Harvey received a stirring welcome in Ottawa, where he presented "David Garrick." Miss de Silva and the other members of the company are highly spoken of in the local newspapers.

"Dear Me!"

With Grace La Rue and Hale Hamilton in the leading rôles, this three-act play has made a hit at the Republic Theatre. The first act, laid in the Amos Prentice Home for Artistic and Literary Failures, shows a selfish collection of failures, who live on the philanthropy of the home's founder, with no thought of starting life anew. Into this gathering comes Edgar Craig, played by Mr. Hamilton, who professes to be an unsuccessful playwright. With April Blair, a down-trodden maid-of-all work, who aspires to be a singer (Miss La Rue), and Renard, a musician who never despairs of success (Robert Fischer), the seed of happiness and success is sown among the shiftless inmates. The skit between Mr. Hamilton and Miss La Rue, in which she gives him the happiness cure, is an amusing bit of comedy. The significance of the title is to be found in the letters which April writes to herself. Beginning them, "Dear Me," and signing them "Myself," she quaintly praises and admonishes herself for her kind and unkind acts. In the second act April is on the verge of success as a musical comedy actress, while Craig is still an apparent failure. In this act Mr. Hamilton's comedy scenes are exceedingly clever and diverting. Following April's advice, the failures achieve success, and in the last act appear in evening dress at a dinner in honour of April's stage success in a piece written by Craig. Miss La Rue sings several incidental songs quite prettily, the most popular number being "Dear Me!" The play was written by Luther Reed and Hale Hamilton.

PLAY COPYRIGHT CASE.

In the Chancery Division Mr. Justice Eve concluded, on the 28th ult., the hearing of an action in which Mr. James Wm. Tate, Mr. Clifford Harris, and Mr. Arthur Valentine sued Mr. Henry J. Thomas, a director of music halls and cinematograph companies, and the International Variety and Theatrical Agency, Ltd., for an injunction to restrain the defendants from infringing the copyright of the play, "The Lads of the Village," by performing a cinematograph version. The defendant company was the company purporting to authorise Mr. Thomas to produce the cinema representation.

It was stated that Mr. Tate was the composer of the music, and Mr. C. Harris and Mr. Valentine were the joint authors of the libretto and the lyrics, and no permission had been given for the film production of the play by the defendants. Mr. Valentine denied a suggestion that all the incidents in the play were suggested by Mr. Peterman, the producer, through whom the defendants claimed their rights. The play was a tale about the war, and one of the chief characters was a man named 'Erb."

Mr. Joseph Peterman, in his evidence for the defence, said he could hardly recognise any resemblance between the play and the film production. He said that he made many suggestions in regard to the play, and was responsible really for the scheme of it.

After hearing counsel on both sides, Mr. Justice Eve said that the case for the defendants was that, having regard to the flimsy character of the dialogue and the lyrics, the substantial part of the work was the setting, and the arrangement of the scenes and incidents, and those accessories that went to make up a presentable play, and their importance so largely predominated over the spoken dialogue and the lyrics that in substance the real author was the man who thought out the ideas, planned the scenes, and built up the skeleton, and it was said that in the case of a film the person who wrote the book could not be treated as the copyright owner as against the person whose brain conceived the whole arrangement. He thought, however, that there had to be certainty in the subject matter of copyright—there must be matter capable of being printed and published. He could not hold that Mr. Peterman was the author to the exclusion of the plaintiffs, nor that Mr. Peterman's contribution could be made the subject-matter of copyright. He granted the plaintiffs an injunction and directed an inquiry as to damages.

Stand 39A, Feb. 12-19.
The Exhibition at the Royal Horticultural Hall, Westminster, is well worth a visit from Theatre Proprietors just to see the Show of
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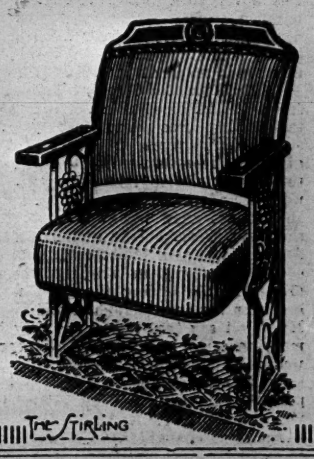

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WEDNESDAY, FEBRUARY 9, 1921.

PERFORMING ANIMALS & CRUELTY

Unfounded Charge.

AN attempt to revive the decayed old slander that the training and employment of performing animals must necessarily involve frightful cruelty to them, is made in the current issue of "The Anti-Vivisection Journal." The article deprecates the fact that "there have been two large circuses in London this winter giving performances of trained animals." Now, by a fortuitous chance, it so happens that at one of these circuses—that at the Crystal Palace—we have had the opportunity of conducting a pretty thorough investigation of animal life, both in the arena and "behind the scenes," and as the conditions which appertained may be said to be more or less typical of circuses in general, our experiences may be worth recounting.

The bulk of the animal acts—in fact, half of the entire circus—consisted of equestrian performances; and we have no hesitation in declaring that, in comparison with the experiences of horses engaged in ordinary, everyday work, the life of the circus horse—whether in the arena or at exercise on the training farm—more nearly approaches the untrammelled existence of the free horses of the plains than any other. The very work of these fortunate animals is play, and the only participators in their performances who can be said to work really hard, and at serious risk to life and limb, are their trainers.

MR. FRED GINNETT, the trainer, assured us, later, that it would be quite impossible to satisfactorily train a horse for the stage by cruel methods. He pointed out that during the war scores of thousands of horses were condemned as "mad" by the military authorities and were destroyed accordingly; and he made the charge that in almost every case these unfortunate beasts had been brought to their deplorable condition through the brutal methods employed by rough and inexperienced trainers. As a result of a challenge MR. GINNETT made to the authorities, he took over 1,500 of the "incurable" animals, and, although many of them had been rendered so savage that they would allow no one to approach them without attacking him, in periods varying from ten days to three weeks, apiece, he returned to the military authorities, from his training farm at Finchley, every one of these horses fit for service with the exception of six!

Performing Dogs.

The conditions which we claim to be essential to success in the training of performing horses may be said to apply, generally, to most performing animals. If—as is suggested by the writer of the complaining article—it is cruel to teach an animal tricks, then every child who trains her puppy to balance himself on his hind-legs for a lump of sugar is a little tyrant. We ourselves have trained our own terrier to perform this and other conventional tricks, and can truly say that it was rewards and not punishments which made him proficient. And the training employed by professional dog trainers is but a development of the same curriculum.

If we have seemed to dwell overmuch on performing horses and dogs, it is because these creatures form the vast bulk of the performing animal population, and not sea-lions, hippopotami, and other uncommon animals. We venture to assert that MR. WINSTON, whose sea-lions are arousing such interest at the Palladium, must be an unusually kind-hearted man, otherwise his interesting mammals would not be such versatile and skilful performers as they are, neither would they appear to enjoy their work in the way they do.

To accuse performing animal trainers generally of achieving success through barbarous and cruel methods is not only stupid and narrow-minded, but is utterly opposed to facts.

DANCING THROUGH LIFE.

WHY I LOVE THE TERPSICHOREAN ART.

By EDNA MAUDE.

It was all my Aunt Matilda's fault! When I was about two she brought me a beautiful French doll from a shop in Paris, where she had been staying. It was a square-shaped box, and on the top stood a sweet little doll, who, when one wound a handle attached to the box, danced a funny little jerky step, to the tinkles of the tunes inside.

One afternoon, it being wet, I tried to copy my dolly. It was huge fun, especially when the music began to run out—you can say what you like; but, though I was only two at the time, I remember

MISS EDNA MAUDE.

it all as if it were yesterday!—and I had to go slower and slower.

Well—to cut a long story short—I was discovered by proud and peeping parents from behind a half-closed door . . . and that was the beginning of my career!

I can't help smiling whilst I dance. I never dance sad dances, unless I am specially asked to. Life has enough tragedy in it, and I want to make people happy. I believe it is my mission, entrusted to me by the dancing doll from Paris. And I want to be happy myself.

Dancing a Tonic.

I am sure dancing is an excellent tonic. Sometimes, after a long railway journey, and no fresh air, I get a bad headache. As I am "making up" and getting into my stage dress I feel as if I couldn't dance to save my life. Then, I hear the "opening music," and my feet begin to twinkle—and before I know it I am dancing and feeling as well as ever possible.

I love, when I am at a seaside town, to get up very early in the morning, step into a short, loose frock, and run down to the shore. There I take off my shoes and stockings, and dance along the wet sand. It is heavenly, with just the sea, and the rocks, and the sand—and no one to watch.

It is a wonderful feeling, too, to dance at night on a moonlit lawn. I remember once, when I was nearly six, getting out of bed at half-past nine one night and gambolling in my nightie on a riverside tennis court—to the strains of a distant gramophone.

I also remember the severe lecture I received afterwards! But it was well worth it, and I'd do it again on a warm night—if I was sure no one was looking!

Value of Good Music.

Good music is a great help to dancing. I couldn't do a step to an ugly melody. Chopin wrote beautiful music to dance to.

My favourite dance is that which I do to Paderewski's famous minuet. I always feel sorry for my audience having to sit still and just watch it. I feel I want to beckon them over the footlights to join me and make a party of it! But evidently I am not possessed of mental telepathic powers, for no one has joined me as yet!

Anyhow, if anyone did, I should be so surprised that I think I should stop dancing myself. So it's just as well!

Animal Specialities.

Ever since I was in "The Happy Family" in 1916 and 1917, at the Prince of Wales' and Strand Theatres, it has been an extra ambition of mine to do a series of animal dances. I have an effective little "bunny" one half-formed in my mind—and I think a squirrel would be well worth studying.

Now that I shall be in and around town again for most of the next month or so, I really intend to go to the Zoo and get the best possible ideas at first hand. (Or shall I say *out* of first hand—and second, too, seeing that one can do so much with nuts and buns!)

There have been many bird dances put before the public. But what could be more attractive than one that hasn't been—a penguin dance! Think of your penguin—all dressed up in his ready-made evening suit, complete with shirt-front and regulation black tails! I must really try!

But, after all, I am afraid that my tabby cat, who always gives me such a lovely welcome whenever I return home after touring, would be horribly jealous of me as a rabbit, or a squirrel—or anybody else who didn't come from feline stock. So I shall have to start my series with a Tarantella Tiddles!

SIR J. FORBES-ROBERTSON AT SWINDON.

Mr. Alfred Manners was instrumental in providing the children of Swindon with an intellectual feast recently in a Shakespearean lecture and recital by Sir Johnston Forbes-Robertson. The house was packed, and included 800 school children as well as many adults. A moment before his appearance on the stage he confessed to extreme nervousness at facing so many children—an audience with which he said he was entirely unacquainted. In that vast crowd of juveniles, however, there was unbroken stillness and silence for quite an hour and a half, and in a conversation at the close the eminent actor expressed his great surprise at the sustained attention his entertainment had received. His recitals from "Othello," "King Lear," "Macbeth," and "Hamlet" held the audience spellbound; and in his lecture, given conversationally, seated on a chair at the side of the stage, he got into immediate and intimate touch with his boy and girl hearers by reminiscences of his own childhood. His first appearance in Shakespearean character was, he said, at the age of twelve, and he wore a pair of his mother's silk stockings with trunk-hose of velvet, between which, on the right leg, there was a horrid gap, and he had to hold his hand down in order to cover the unseemly display of limb. Worst of all, his gestures were thereby confined to his left hand, which he found especially embarrassing. A second story was of his sister, another debutante at or about the same time. She was just nine when she ventured on the rôle of Ophelia. Unfortunately the company was limited, and much merriment was caused by her having to enact the part of grave-digger as well, and dig her own grave; at which hilarity the future Sir J. Forbes-Robertson was very indignant, and, he added, "felt hurt." A deep impression has been left on the minds of Swindon school children by this great artist's visit.

Prize Offered for a Criticism.

Mr. Bertram Williams and some of his pupils will give a concert at the Cripplegate Institute on Tuesday evening next, assisted by Miss Dorothy Anderson, the English balladist; Mr. Harry Thomas, comedian; and Mr. Douglas Hollingsworth, ventriloquist. Considerable interest has been aroused by the announcement of Mr. Bertram Williams's intention of offering a prize of one guinea for the best criticism of his concert.

THE PLAY IN PARIS.

Revising Sophocles—Shakespearean Revival—The Enemy of Man—A Medical Problem Dramatised.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—"Les Porte-Glaives," a drama in three acts and five tableaux, by Christian Frogé, had the honour of being produced by Jacques Hebertot at the Theatre des Camps Elysées on Wednesday. The play contains some fine verse, but the action is slow. The author has taken the tragedy of Sophocles, dealing with "Antigone," and served it up with the ideas of a patriot who is opposed to the horrors of war. Sophocles wrote a tragedy for the theatre; Frogé has given us a treatise for the platform. The Greek playwright and the French poet only resemble one another in the simplicity of the mounting. As a matter of fact, the new version at the Theatre des Champs Elysées is recited on a full stage draped with blue curtains and four large columns to give the aspect of a temple. This furnishes little illusion of a battlefield.

King Creon has published an ordinance that, according to custom, the enemy is deprived of a sepulture; but, notwithstanding this order, Antigone buries the body of her brother to ensure its entry into Paradise. Lycas, the king's son and heir-apparent to the throne, loves the beautiful Antigone, and to save her from capital punishment, permits himself to be tried for her charitable deed, and is condemned to death by his father. But Antigone confesses her guilt, drinks a poison prepared for Lycas, and dies cursing warfare. In Sophocles, it may be remembered, she was buried alive with the prince in a cavern. Jean Hervé undertook the rôle of Lycas, but was not seen to the best advantage. Lucie Brille also exaggerated the Comedie Française style of handling the classics in her impersonation of Antigone. On the other hand, Albert Reyval was excellent in the part of the high priest, who, in opposition to the rest of the Council, recommends mercy. I confidently anticipate better work from Christian Frogé later.

"La Megere Apprivoisée."

F. Gemier on Tuesday revived at the Comedie Montaigne (under the same roof as the Theatre des Champs Elysées) the version of Shakespeare's "Taming of the Shrew," by G. de Fouchardiere, formerly seen at the Theatre Antoine. The induction has now been included, and the part of the drunken labourer well played by a music hall comic, Gabrio. Gemier himself plays Petruchio, with Mme. Celiat as Catharina.

"L'Ennemie de l'Homme."

La Grimace, an independent stage society, directed by Fernand Bastide, presented at the same house a three-act piece by Fauré Fremiet, which has aroused much attention. The enemy of man in this modern drama is woman. Mme. Duverger becomes the mistress of an adventurer she has met at the seaside; and, under his threat of exposing their liason to her husband, the distressed woman reveals the secret of an invention. The husband swears to be avenged on the lover, who poses as a rich banker, but is only a crook. On the point of being arrested, the latter throws the wife's letters into the face of the husband, whereupon the woman shoots him. For this the husband forgives his wife and declines to read the correspondence. As a "pick-me-up," the Fratellini Brothers, from the Cirque Medrano and the Alhambra, played Moliere's "Medecin Volant" divertingly, in the Italian style, which was a novelty for many present.

"Le Caducée."

The above-named piece, in three acts, by André Pascal, was given at a special matinée at the Renaissance on Thursday, and will probably be put into an evening bill later in the season. The author, who adopts the pseudonym of "André Pascal," is Doctor Baron Henri de Rochechild, millionaire, who could easily secure a theatre for his psychological study, but prefers to have it judged on its merits. André Pascal is himself a physician, having earned his degree many years ago. He pays tribute to the honourableness of the average practitioner, but lashes those who are tempted to descend to dishonourable manœuvres for the sake of fortune and rank. Here is the story: Dr. Revard is a clever surgeon, but in the power of a moneylender who paid for his installation. Having to meet a promissory note he does not hesitate to operate on a rich American woman, who has no need of his skill, and who dies under his lancet. The family bring an action, and in despair, particularly when he ascertains from a letter that the victim loved him, Revard commits suicide by injecting a toxic, taking careful note of the effects of the poison for scientific purposes. There are suitable side-situations—the conscientious doctor who opposes the unscrupulous surgeon; a modest laboratory student who invents a serum that Revard would fain appropriate; the parasites around the successful physician, in the form of the art dealer who places antique objects for sale in the surgeon's study, the titled lady who serves as a sort of bait on commission to draw aristocratic patients; the curious people who attend operations disguised as assistants; the faked articles and the performing of operations in record time as advertisements, even to constraining a sick man to be on his feet too quickly to give an interview to the Press—in fact, a series of bluffs which we fear in certain isolated cases is not an exaggerated portrait of a clinic.

The play holds the public until the bitter end. The third act is laid in the amphitheatre. Harry Baur created a great rôle as the misguided society sugeon, of whom there are fortunately few imitators. Gaston Dubosc was an honest, worthy doctor, and Marthe Regnier ably and pathetically acted the rich American patient, really assassinated for the unnecessary operation. André Pascal has chosen an appropriate title, the Caduceus, or Mercury's wand, being the emblem of the medical profession. His plot is powerful and absorbing. The matinée was given as a benefit of the Curie Foundation for the treatment of cancer by radium, and was a success.

"L'Inconnu."

The play of Louis Verneuil, in four acts, created at the Theatre Antoine last season for a month, was revived at this house on Thursday. The plot, of the lover who visits a married woman at a house party, and, when suspected by the husband, lets himself be accused of a robbery to save her honour, has already been described in these columns. The story, full of surprises, is to be given in London shortly. This revival met with the success which it amply merits.

LEAGUE OF BRITISH ARTISTS.

That enterprising organisation, the League of British Artists, are still carrying on their good work of fostering native talent, and it is satisfactory to record that their eighth concert of the present session, which was held at the Steinway Hall, on Jan. 27, brought to notice some very meritorious artists. This remark applies in particular to Mr. Walter R. Lempriere, who proved himself to be a violinist of excellent technique. Miss Paula Ramsey's folk songs in costume were a welcome and refreshing novelty, and Mr. Reginald Law's well-modulated baritone voice and wise choice of songs won him a double encore. Miss Annie Coleman has a soprano voice which, although perhaps not of exceptional volume, is yet of a purity which stood her in good stead in several ballads, including "Songs My Mother Sang." Miss Ethel Walker betrayed a sympathetic temperament and considerable artistic perception in a number of small pianoforte pieces, and Miss Nellie Keighley won an encore for her singing of Goring Thomas's "A Memory." The remaining artist on the programme was an elocutionist, Miss Mamie Thorpe, whose broad methods and keen sense of humour should make her a favourite everywhere. Mr. Charles S. Marges accompanied, and Mr. J. Hedley Drummond was, as usual, responsible for the "direction."

AS YOU LIKE IT.

Mr. Chamberlain, foreshadowing the end of the Excess Profits Duty: "No profit grows where is no pleasure ta'en." (*Taming of the Shrew*, Act I., Sc. 1.)

* * *

To which we may add that the Entertainment Tax gives us no entertainment, either.

* * *

A playwright says that he thinks of plots in lifts. Hope he does not lift the plots he thinks.

* * *

So Clara Butt is talking about her farewell performance. Would it were her de-butt!

* * *

The date she has chosen is June 4. In the event of a summer drought, it is good to know that at least one Butt will be filled with tears.

* * *

Apropos of which, I read that the new film, "Builders of Castles," is genuine sob stuff, and produces tender tears. From which we get the paradox, tender tears, sob's tough.

* * *

The above information was published under the heading, "Screen Gossip." But surely, when gossip begins, the screen is removed?

* * *

I note that J. B. Fagan is going to produce "Henry IV., Part II.," in three acts of five scenes each. When you want to find a line in it, the reference will run like this:—"Henry IV., II., I., 3, 68."

* * *

"Dancers, going to and from their work, need motor-cars to save their breath," is this week's announcement. Well, *I've* no objection, have you, to a motor-Kar-savin'er?

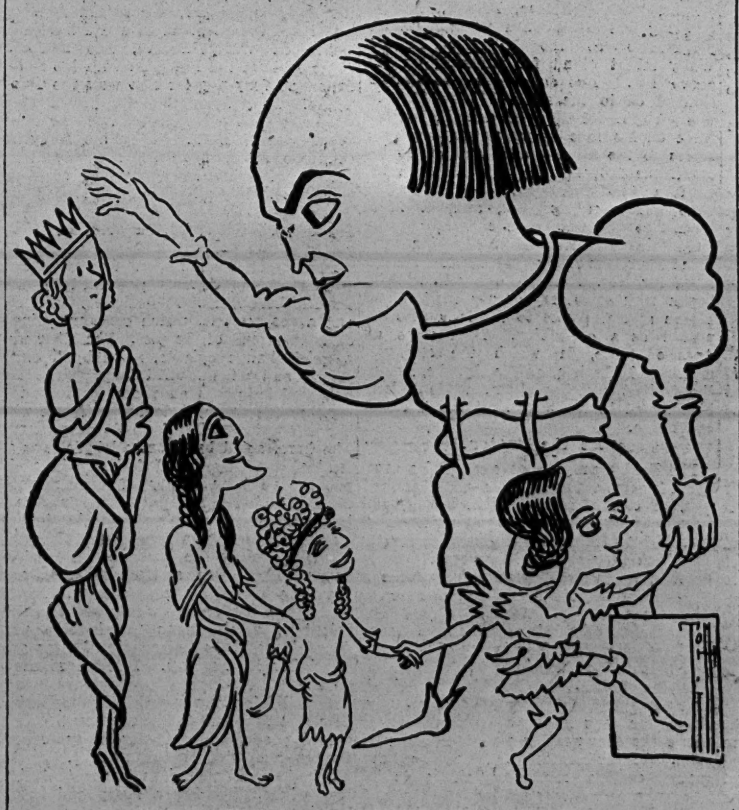
* * *

"The Purple Lady" is foreshadowed at the Empire. The auditorium will be warmed, however, so you need not fear the cold yourself.

* * *

Wonderful news! I have just been told, in strict confidence, of a music hall that is positively *not* going to be turned into a cinema.

TOUCHSTONE.



TOM TITT at "THE TEMPEST."

A symphony of feminine loveliness extolling Henry Ainley at the Aldwych. Tallest, of course, is Viola Tree, who is preceded in the order mentioned by Joyce Carew, Temple Bell, and Winifred Barnes. Tom Titt confesses it is beyond his power to express his appreciation of Henry Ainley's "dignified bearing, tragic countenance, and wonderful voice, which, even if he spoke in Icelandic, would burn with fire."

WHAT'S ON IN TOWN.

ADELPHI (Strand, W.C.). — "The Naughty Princess," 8. Wed., Sat., 2. Gerr. 2645.

ALDWYCH (Strand, W.C.).—"The Tempest," 8.15. Wed., Sat., 2.30. Cent. 7170, Gerr. 2315.

ALHAMBRA (Leicester square). — "Johnny Jones," 8.15. Wed., Thurs., Sat., 2.30. Gerr. 5064-5.

AMBASSADORS (Cambridge Circus, W.C.).—"The Whiteheaded Boy," 8.30. Tues., Fri., Sat., 2.30. Gerr. 4360.

APOLLO (Shaftesbury avenue). — "French Leave," 8.30. Mon., Wed., Sat., 2.30., Gerr. 3243.

COLISEUM (Charing Cross).—Albert Chevalier, Charles Hawtrey in "For Peace and Quiet," Cicely Courtneidge, Tex McLeod, &c., 2.30 and 7.45. Gerr. 7540.

COMEDY THEATRE (Panton-street, S.W.).—"The Charm School," 8.30. Wed., Thurs., Sat., 2.30. Gerr. 3724.

COURT (Sloane-sq.)—"A Midsummer Night's Dream," 8. Wed., Thurs., Sat., 2. Gerr. 848.

CRITERION (Coventry-st.) — "Lord Richard in the Pantry," 8.30. Tues., Sat., 2.30. Gerr. 3844.

DRURY LANE (Drury-lane, W.C.).—"Garden of Allah," 8. Wed., Thurs., and Sat., 2.15. Gerr. 2588.

EMPIRE (Leicester-square).—"Irene," 8.15. Mon., Wed., Sat., 2.30. Gerr. 3527.

GAIETY (Strand, W.C.). — "The Betrothal," 8. Tues., Thurs., Sat., 2.15. Gerr. 2780.

GARRICK (Charing Cross-road, W.C.).—"Brown Sugar," 8.30. Thurs., Sat., 2.30. "The Three Daughters of M. Dupont," Mon., Tues., Wed., Fri., 2.30. Gerr. 9513.

HAYMARKET (Haymarket, S.W.). — "Mary Rose," 8.30. Wed., Thurs., and Sat., 2.30. Reg. 6030.

HIPPODROME (Cranbourn-st., W.C.).—"Aladdin," twice daily, 2 and 7.45. Gerr. 650.

HIS MAJESTY'S (Haymarket).—"Chu Chin Chow," 8. Wed., Thurs., Sat., 2.15. Gerr. 1777.

KINGSWAY (Gt. Queen street, W.C.).—"Knight of the Burning Pestle," 8.30. Mon., Sat., 2.30. Gerr. 4032.

LITTLE (John-street, Adelphi).—Grand Guignol, 8.15. Thurs. and Sat., 2.30. Reg. 2401.

LONDON PAVILION (Piccadilly-circus, W.).—"London, Paris, and New York," 8.15. Tues. and Sat., 2.30.

LYCEUM (Wellington-street, W.C.).—"The Babes in the Wood," twice daily, 2 and 7. Gerr. 7617.

LYRIC (Shaftesbury-av., W.).—"A Little Dutch Girl," 8. Wed. and Sat., 2.15. Gerr. 3687.

NEW (St. Martin's-lane, W.C.).—"The Wandering Jew," 8.15. Wed., Sat., 2.30. Gerr. 4466.

NEW OXFORD (Oxford-street, W.).—"League of Notions," 8. Wed., Sat., 2.30. Museum 1740.

PALACE (Shaftesbury-av.). — Harry Lauder, 8.15. Wed., Thurs., Sat., 2.15. Gerr. 6834.

PLAYHOUSE (Charing Cross road, W.C.).—"Hanky Panky John," 8.30. Thurs., Sat., 2.30. Gerr. 3970.

PRINCE OF WALES (Coventry-street, W.).—"The Blue Lagoon," 8.30. Thurs., Sat., 2.30. Gerr. 7482.

QUEEN'S (Shaftesbury-av.).—"It's All Wrong," 8.20. Thurs. and Sat., 2.20. Gerr. 9437.

ROYALTY (Dean-street, W.1).—"Milestones," 8.15. Thurs. and Sat., 2.30. Gerr. 3855.

SAVOY (Strand, W.C.).—"Paddy the Next Best Thing," 8. Mon., Wed., Sat., 2.15. Gerr. 3366-7.

SHAFTESBURY (Shaftesbury-avenue).—"The Great Lover," 8.30. Wed., Sat., 2.30. Gerr. 6666.

ST. JAMES' (King-st., W.).—"Daniel," 8.30. Wed., 2.30. Gerr. 1903.

STRAND (Strand, W.C.). — "A Safety Match," 8. Thurs., Sat., 2.30. Gerr. 3830.

VAUDEVILLE (Strand, W.C.).—"Jumble Sale," 8.25. Tues., Fri., and Sat., 2.36 Gerr. 3815.

WINTER GARDEN (Drury-lane). — "A Night Out," 8. Tues., Sat., 2.15. Gerr. 416.

WYNDHAM'S (Charing Cross-road, W.C.).—"The Prude's Fall," 8.15. Wed., Sat., 2.30. Gerr. 3028.

THE VARIETY WORLD.

The G.O.M. of Variety—Return of the Follies—Will Evans' New Sketch—Novel "Aladdin" Production.

The G.O.M. of Variety.

Mr. Richard Thornton, the well-known music hall proprietor and director of many enterprises in the entertainment world, attained his 82nd birthday on Friday. The Grand Old Man of Variety still takes an active interest in business, nightly visiting one or other of the halls in the North of England in which he is interested. He at present resides at Newcastle, and is a native of Templetown, near Tyne Dock. Mr. Thornton became early in life associated with the entertainment business, and once fiddled for dances at Marsden Rock, a well-known but somewhat secluded pleasure spot on the coast between Sunderland and South Shields. It was under "Dick" Thornton that Mr. Frank Allan graduated first at South Shields.

Return of the Follies.

It is good news to hear that the famous Follies will shortly be with us again. They will appear at the Coliseum on Monday, Feb. 28, presented by Mr. Dan Everard in conjunction with Mr. Lauri Wylie, who is also the author of the book. Novelty will be the main feature of the performance, as the Follies will be presented on new lines, with a new "book," new dresses, and new scenes. The company, headed by Mr. Everard, will include Miss Dollie Brooke, one of the original Follies.

Death of George Formby.

As we go to press, we regret to learn that George Formby, the popular Lancashire comedian, died yesterday at Warrington.

"The Buccaneer."

Will Evans has just taken delivery from Norman Lee of a new sketch entitled "The Buccaneer," which is due in London next month.

Milton Hayes.

We are glad to hear from Mr. Julius Darewski that Milton Hayes, who recently entered a nursing home to undergo an operation due to neglected wounds when he was a prisoner of war in Germany, is making good progress towards recovery. The new act written by Milton Hayes for Arthur Prince was produced with much success last week at the Victoria Palace, and at this house Mr. Darewski has secured seven dates for Mr. Hayes.

Many Happy Returns.

Marie Lloyd will be celebrating her birthday on Saturday, and the variety world, and many friends outside it, will wish the popular comedienne many happy returns.

Memorial to a Brave Lad.

Sir Harry Lauder is having erected near the head of Loch Eck—adjacent to his estate of Glengrante—a handsome memorial to his only son, Captain John C. Lauder, of the Argyll and Sutherland Highlanders, who was killed in action in December, 1916. This memorial will stand 17ft. high, and will have a bronze tablet suitably inscribed together with a bust of the late Captain Lauder. The design of the memorial is the work of Mr. S. T. Vallance, brother of Lady Lauder.

In Aid of War Seal Foundation.

The St. Hilda Colliery Band, now in London for the Royal Command performance at Buckingham Palace, have offered their services for a special matinée performance on Saturday, in aid of the War Seal Foundation (for disabled ex-Service men), to be held at the Chiswick Empire, the manager of which, himself a Tyneside man, anticipates that many Tynesiders in London will be glad of the opportunity not only of hearing this wonderful band of musicians from South Shields, who won the 1,000 guineas prize at the International Band Festival last September, but also of greeting their fellow Tynesiders whilst visiting London.

Variety Artistes' Federation.

Members of the V.A.F. are requested to note that six death levies are now due upon the 1921 book. Red stamps five.

"Aladdin" Played by Juveniles.

Mr. John Tiller, the famous trainer of stage dancers, has 30 children in the London Hippodrome production of "Aladdin." Their ages range from 10 to 14. The youngsters are, after a seven weeks' run, dissatisfied with the way in which the pantomime has been produced, and have accordingly arranged with Messrs. Wylie and Tate and the Hippodrome management to show all whom it may concern how "Aladdin" should really be done. On Sunday, at 4 p.m., they are inviting all their friends in the profession to witness their version of the famous "Arabian Nights" story.

"Hall of One Thousand Terrors!"

They will use the first five scenes and the Laundry scene as they at present stand, but they will use their own "book," revise their own ensembles and dances, and substitute their own acts. The last scene is a surprise one, and all that is to be allowed to leak out about it is the title: "The Hall of One Thousand Terrors!" Miss Ranee Nuralli, a wee maid of 14, who boasts that "Aladdin" is her fourth pantomime, and that she has played parts on the Continent from the age of four, is to be stage manager.

A Demon Pirouettist.

No grown-ups except stage hands will be permitted on the stage during the performance. Even the limelights and the demon trap scene will be worked by the juvenile aggregation, and the demon will, during the show, negotiate 100 traps—26 more than Mr. Lupino Lane—do 37 pirouettes, dance 15 times, and make ten changes.

Clown of Four.

Rehearsals have begun for Sir J. M. Barrie's "Pantaloon," which will be performed before the Queen by a star cast at the London Coliseum on the afternoon of Tuesday, Feb. 22, in aid of the funds of the National Hospital for the Paralysed and Epileptic.

By Sir James Barrie's special request these rehearsals are being conducted by Mr. Willie Warde, who for so many years has played the part of Harlequin in the sketch, having created it in the first production, when Mr. Gerald du Maurier was the Pantaloon. Harlequin on this occasion will be played by M. Novikoff.

Mr. Warde made his first appearance on the stage as a child in arms in 1859 in "Old and Young Stagers," and it is interesting to note in this connection that the little boy—Master Maurice Hopkins—Miss Italia Conti's youngest pupil, who will take the part of The Child in the present performance of "Pantaloon," will probably be the youngest child who has ever appeared as a clown on the stage.

"Her Brother to Assist Her."

"Her Brother to Assist Her" has been decided upon as the title for Henri de Vries' new protean sketch, written for him by Norman Lee, and which is now being rehearsed.

Proud Papa.

Congratulations to Mr. Cyril Royce, the popular lessee and general manager of the Grand Theatre, Croydon, whose wife has just presented him with a fine boy. Mr. Royce already has a charming little daughter. The new twice-nightly system introduced at the Grand recently is proving very successful.

Making Good.

Mr. Will Fyffe, of "Bobo" revue fame, has proved so successful in panto. at the Theatre Royal, Glasgow, that he has had several excellent offers, one from a London management for musical comedy. He has not yet fixed up definitely.

A Glasgow Presentation.

At the conclusion of the "Mother Goose" pantomime, at the Glasgow Pavilion, Mr. Robert F. Steele, the popular conductor there for many years past, was presented by the panto. company and the staff with a handsome clock suitably inscribed.

Seventeen-Year-Old Cinderella.

Owing to the sudden indisposition of Miss Marie Brett (who plays Cinders in Mr. Nat Hepworth's pantomime at the Grand Theatre, Hull), Miss Sybil Weston was called upon at a moment's notice to play the part, which she did with great success. Miss Weston, who is only in her seventeenth year, is the daughter of Bert Weston, the popular comedian.

Royal Visit to Norwich.

On the occasion of the Royal visit to the ancient city of Norwich on Wednesday last, Mr. Councillor F. W. Fitt, partner and resident manager of the Norwich Hippodrome and Theatre Royal, had the honour of being presented to their Majesties the King and Queen by the Lord Mayor of Norwich (Col. Granville Duff, M.C.). Councillor F. W. Fitt is a native of Norwich, and a brother-in-law of Mr. E. H. Bostock, J.P., of the Bostock Tour. He has been a member of the Norwich Town Council for the past nineteen years, and holds several important offices thereon.

Presentation to Rhodes Parry.

Bailie Turner, of Glasgow, on behalf of a number of friends, recently presented Mr. G. Rhodes Parry, who is relinquishing command of the Empire Theatre, Glasgow, to return to his position of supervisor on the Moss Circuit with a wallet of Treasury notes, a gold-mounted umbrella, and also gifts for Mrs. Parry. During Mr. Parry's short reign at the Empire, said Bailie Turner, he had proved himself the most popular and courteous of managers. In returning thanks Mr. Parry remarked that if ever hee got the chance of coming back to Glasgow he would be quite happy.

M.H.A.R.A.

Members of the M.H.A.R.A. visiting Newcastle or working in the vicinity are requested to note that they must call to have their names placed on the weekly list, or write or telegraph, as in future they will be unable to telephone.

Comedian's Coming-of-Age.

During the last week of the run of the "Red Riding Hood" pantomime at the Theatre Royal, Hanley, Sandy Powell, the principal comedian, was overwhelmed with congratulations and presents on his coming-of-age Mr. C. Bulmer, assistant manager, on behalf of the management and front-of-house staff, asked his acceptance of a silver-mounted ebony walking-stick and a wallet, and other gifts came from the principals and other members of the company, as well as from the public. Sandy Powell has family associations with the Potteries, his father and grandfather having been residents of Hanley. Sandy is booked solid until 1928.

Variety Artists' Benevolent Fund.

Among the numbers of cases for relief and assistance presented before the Committee of the Variety Artists' Benevolent Fund at a recent meeting was one of two artists who, through the failure of a management to abide by their contract, were stranded in London, and had an engagement to procéed to on the Continent. Their fares and money to assist them till they obtained their salary was at once granted. Another act which is well known and has an excellent reputation, but is unable to obtain any work, were granted a substantial loan to help them over their troubles. An artist who was unable to continue the weekly payment on an insurance policy was granted a sum to pay up the arrears. Several fresh cases were added to the lengthy list of pensioners.

Music Hall Ladies' Guild.

The Music Hall Ladies' Guild thank Mrs. Rose Lewis Levy for kindly collecting from Samuel Greenless, Esq., £3 3s., and from Chas. Hawtrey, Esq., £5. Miss Lottie Albert is thanked for collecting £2 18s. from Mr. Thornton. Sir Oswald Stoll is thanked for his donation of £5 5s., and Oxford, Ltd., for £5 5s.

The Terriers.

At the meeting on Sunday last Capt. de Villiers officiated as W.T., Joe Adkin as V.T., Walter Norman as G.C., Ken Barton as W.I., Eddie Gray as W.D., Fred Hughes as Y.B., and Arthur Were as secretary.

A hearty welcome was extended to Jack Harris upon his reappearance in the Kennel.

The following application for membership has been received:—Third notice, Charles Harvard.

Frank Dunlop has passed the ballot.

The Order has arranged to hold a series of ladies' nights (dinner and concert), the first to be held on Sunday, April 3, at the Hotel Boulogne, Gerrard-street, W. Other dates are Sundays, May 1 and June 5.

Glasgow Empire's New Manager.

Mr. George Richardson, the newly-appointed manager of the Glasgow Empire, has had a long connection with variety, both at home and abroad. While in South Africa Mr. Richardson served in the South African Mounted Police. On returning to England he was for some years manager of the Finsbury Park Empire, and was afterwards transferred to the Swansea Empire, where he was very popular. Mr. Richardson is the second senior manager on the Moss' circuit, Mr. George Manners who at one time presided over the Glasgow Empire, being the senior manager.

WARNING!

At a Special General Meeting of the Variety Artistes' Federation, held at the Rehearsal Theatre, Maiden Lane, on Sunday, March 21st, 1920:—

"IT WAS RESOLVED that this meeting pledges itself to support the Executive Committee in any action they may deem necessary to prevent the importation of ex-enemy artistes into Great Britain, in accordance with the V.A.F. resolution of 1916 and that of 1919, and impresses upon the Executive Committee the necessity of reporting every attempt on the part of Managers to employ ex-enemy turns to the appropriate Branch of the Demobilised Soldiers and Sailors Association, and to circulate printed hand-bills throughout the district concerned notifying the hall and name of the Manager where such ex-enemy Acts are billed to appear, and to call upon every member of the Federation to refuse to work in any entertainment in which ex-enemy aliens are engaged."

THESE REGULATIONS APPLY ONLY TO PLACES OF ENTERTAINMENT IN GREAT BRITAIN.

Edith Beverley.

We hear that Miss Edith Beverley, who is playing the rôle of leading lady in Fred Karno's "Hustle" company, concludes her engagement on Saturday next, and will then be at liberty to accept offers for musical comedy or revue. Prior to joining Mr. Karno's production, Miss Beverley was for more than two years playing the leading rôle in that successful revue, "Odds On."

Keith, Prowse.

We hear from Keith, Prowse that their latest ballad, "A Song of Long Ago" (Emmett Adams) is now in enormous demand throughout the country. This is undoubtedly largely due to the artistic efforts of Miss Doris Ashton, who created this ballad on the halls a few weeks ago at the Holborn, since when it has been taken up by many other artists. It is being featured by Miss Ashton this week at the London Coliseum.

Joe Boganny.

We hear that Joe Boganny, who made such a great success last week at the Bedford Palace with his three scene production, "Oh, What a Night for the Billposters," has now placed his business arrangements in the hands of Day's Agency, to whom all future communications must be sent.

Ernie Lotinga's New Sketch.

"Kings and Queens," Ernie Lotinga's latest sketch, will be seen next week at the Holborn Empire and afterwards at the Palladium. Norman Lee is the author.

Harry Esden.

Mr. Harry Esden, the general manager of a number of northern houses of entertainment, including the Empire, Royal, and Avenue Theatres, Sunderland, who had been indisposed for some time, has, we are glad to learn, sufficiently recovered to resume his duties.

Frank Van Hoven.

Frank Van Hoven has made a great success at the Palace, New York, and is staying there for three more weeks.

Sammy Shields.

Sammy Shields, who has been laid up with influenza for a couple of weeks, and unable to work the Bedford or Holborn, is this week at the Islington Empire, the popular Scotch comedian making his usual great success.

Mazuz and Mazette.

After a long provincial season Mazuz and Mazette opened in town last week at the Euston with their original act, which gained plenty of laughs and hearty applause.

MY MUSIC HALL TOUR.

DIFFERENT KINDS OF DANCING—THE LATEST ENQUIRY—I STOP A SNEEZE.

The word "dancing" covers a multitude of possibilities, and the multitude is far greater on the music halls than in the ballroom. It may stand for weird acrobatics, a blithe expression of primitive emotions, a lurid expression of passionate ones, a polished exhibition of the fox-trot, or a study in foot-speed. You never know.

Thus, "Wally Pearce, Dancer," left me guessing last week when I looked at my programme at the Islington Empire. Wally might stand for anything on the above list. But as soon as he double-shuffled on to the stage I know that he was going in for the speed record. With a smile on his face he made umpteen foot-noises to the minute, and I record to his credit the fact that he did not leave me with a headache. He combined speed with wonderful lightness, and at times seemed to be dancing on cork.

Carlotta Mossetti, Elsa Rushton and Ethel Peck, dancing at the Euston Palace, stood for Nos. 2 and 3 on my list. They began with some very dainty dances, and I give special praise to the lady who appeared as a columbine. Then came an Apache dance, in which the strongest member of the trio, as the Apache, hurled the frailest member about, while Columbine rested in the wings. It was a clever exhibition.

At the Euston.

The Euston programme contained a number of good things. Farr and Farrland are, of course, always worth seeing, and were very popular. Winter and "Bunny" made a hit with their "studies in contrast," in which they showed how people used to propose, and how they do it now, once a life-time in the old times, and thirteen to the dozen to-day. Another couple who tickled the audience immensely were Mazuz and Mazette. The lady is full of vim, and the man full of whims.

If the historic winter flies are dead, they have left an aftermath of curiosity. Before the days when we began to wonder where the flies went to we did not trouble much about absentees, but now we have grown curious regarding all sorts of things, such as caterpillars, cockles, and candle-flames. The latest enquiry, advanced by Daisy Leon, is, "Where Have Those Sovereigns Gone To?" She prefers them to notes, of which she speaks very slightingly. Well, if Daisy will send me all the notes she has I will send her all my sovereigns. Personally, I find each equally attractive.

One of the biggest laughs of the evening was obtained by Hugh Ogilvie, who, after working the audience into a state of sympathy by telling them he had just received a disturbing wire from home, read out, "Come home, Hugh, the cat's had kittens."

At the Islington Empire.

The Skating Nelsons started the ball rolling—or, rather, the skates rolling—at the Isington Empire, my second hall. I mentioned them last week, and I have also mentioned Wally Pearce, who made a notable hit at the Islington with his clever dancing. Very popular also were the Terry Twins. They seem to have grown even more like each other since I last saw them at Shepherd's Bush. They are lucky in being so alike, but the laughter they get is not solely on account of their resemblance. Their humorous boxing would be funny if they were as different as a South Sea Islander and a Scot, and their patter is excellent.

There were two sketches. One was "The Demon of the Cellar," presented by the Six Brothers Luck. It deals with a miser and a spoof spirit, which sufficiently indicates the trend of the plot. The other was a quick-change episode, acted by Thomas Rhyde and an unnamed lady. Since the unnamed lady was on the stage from the start to the finish, I do not quite see why her name was omitted from the programme. The hero, acted by Thomas Rhyde, was so fond of the lady that I feel sure he could never have been guilty of such neglect. Thomas acted three parts, the unnamed lady two, and we were pleasantly thrilled by a scene set in a snow-bound log-cabin where the hero's life hung upon a hand at poker. There was a tense moment, and the lady behind me gave a gasp. But I am always an optimist, and was less surprised than she when the heroine produced three kings and a pair of sixes and saved her lover's skin. I felt sure she'd do it.

Fred Keeton gave us his fireman song, Tom and Marie Motramo presented a very amusing act, and popular May Moore Duprez completed the programme.

I had a very anxious moment during May's turn. She has a saucy and merciless tongue. Victims, such as people with bald heads, are her joy. During one of her most trenchant moments, when she had the audience at her mercy, I was seized with a fierce desire to sneeze. I put up a heroic fight, and I won. And all the way home I wondered what comment May would have made had I lost.

EXTRA TURN.

BRINSWORTH ENDOWMENT FUND.

ENCOURAGING LIST OF SUBSCRIBERS.

Guineas are steadily flowing in for the Brinsworth Endowment Fund Mr. Harry Blake, the hard-working hon. treasurer, has received many letters from subscribers wishing him success in his effort to place the Old Pros.' Paradise on an independent footing.

Harry Tate wishes the scheme "every success."

Bransby Williams writes, "Good luck."

Fred Russell "thinks the scheme an excellent one, and hopes it will be well supported."

George D'Albert writes: "Good luck for a splendid cause"

Tom Edwards says: "May success crown your efforts."

Harry Taft writes "I hope you will have a big success and get all the money you want. I would send you the whole forty thousand, but you know how jealous some pros. get"

May Moore Duprez thinks it's an excellent idea.

Hetty King trusts the scheme will meet with the success it merits.

G. H. Elliott, who also sends a guinea for his wife (Miss Emilie Hayes) writes: "Wishing you every success with the scheme."

Ernie Lotinga wishes every success to Mr. Blake's endeavour, and has also written for two more certificates, for Mrs. Lotinga (Miss Kathleen Barbor) and little Paul Lotinga.

Billie Reeves writes: "Hope you will get them all in. It's a deserving case. Good luck to you and the Old Pros.' Home."

The Great Raymond: "Hope you will receive more support than you anticipate"

Wilson Hallett: "Good luck. Go ahead, old man."

Miss Barbara Sievier writes: "If a mere playgoer may be allowed to subscribe to the Brinsworth Endowment Fund, she begs to enclose a guinea, with the best wishes for the success of the scheme."

Following is the list of subscribers to date:—

Hetty King (£5 5s.)	The Great Raymond
Nellie Wallace	Billie Reeves
Phyllis Dare	Billy Leonard
Nora Delany	Gus Harris
Lily Langtry	Julian Rose
Mona Vivian	Fred Duprez
May Moore Duprez	Erne Chester
Emilie Hayes	May Erne
Barbara Sierrer	Bert Errol
Daisy Wood	Geo. D'Albert
Florrie Forde	Scott Gibson
Harry Bawn	Johnny Crichton
My Fancy	Jack Burley
Harry Blake	Douglas Burley
Ernie Mayne	Ernie Lotinga
Percy Mayne	Fred Kitchen
Fred Griffiths	G. T. Pattman
Fred Griffiths, jun.	Chas. Thornton
Lutie Griffiths	Fred Malcolm
Chas. Austin	Jean Schwiller
Sammy Shields	Albert Voyce
Fred Russell	Monty Bayly
Whit Cunliffe	Chas. Douglas Stuart
Lupino Lane	F. W. Sanders
Wallace Lupino	J. Mitchell Langley
Arthur Rigby	Signor Borelli
Talbot O'Farrell	Will Husbands
Mrs. Talbot O'Farrell	Will Collinson
Jack Pleasants	Billy Whitlock
C. Tucker	Harry Jee
Fred Conquest	Fred Slingsby
Harry Taft	Helen Brinckman
Geo. H. Elliott	Chas. Celest
Carl Hertz	Edgar White ("Era")
J. W. Gallagher	Fred Lake
Fred A. Leslie	The Artists' Club (per Harry Boxall)
Geo. French	Mrs. W. Webb
Johnny Fuller	Wm. Rosenwold
Tom Edwards	A. Margetson
Jay Whidden	J. Meux
Horace Mills	Fred Keeton
Harry Tate	Paul Lotinga
John Tiller	Mrs. E. Lotinga
Capt. Jos. Woodward	George Ali
Mrs. A. Woodward	Bransby Williams
Dr. Walford Bodie	M. Westbrook
J. Adkin	Wilson Hallett
Mr. E. (Albini) Smith	O'Wray and O'Dare
Mrs B. (Albini) Smith	A. Seals
	Gertie Gitana
Mrs. Pat Carey	Jim O'Connor
Mrs. Muriel George & Ernest Butcher	Geo. Mozart
	Kit Keen
Jas. Lawrence (Leicester)	H. W. Winston
	Wal Langtry
R. A. Roberts	Mike Whallen
	Harry Rogerson

AGENTS.

Bert Bernard	Jas. F. Macqueen
Victor Byron	Sidney Burns
Taft Volta	B. Sherek
Harry Kenyon	Geo. Anthony
Geo. Zalva	Nat Day
E. Scranton	E. de Vere.
H. Milne	

MANAGERS.

Will H. Emerson	Sydney Arthur

Remittances to be sent to Harry Blake, V.A.B.F., 18, Charing Cross-road, W.C. 2.

W. F. Frame Memorial Fund.

By permission of the directors of the Pavilion, Glasgow, a matinée in aid of the W. F. Frame Memorial Fund was held at that theatre on Friday, the 28th ult., hundreds being unable to gain admission. By permission of the various managements the following artists gave their services: The Brazillion Trio, Royal Merry Four, Nancy Benyon, Will Fyfe, Agnes Croxton, Sparkling Mozzelles, Ray Holgate, Mlle. Planchetta, 10 Wezzan Arabs, Kitty Evelyn, Power and Bendon, Ena Towler, Dora Lindsay, Clarice Mayne, Billy Merson, Connie Browning, and Sybil Arundale.

Neil Kenyon, who was unable to appear owing to indisposition, forwarded a cheque for £5 in aid of the fund. During the performance Mr. Harry Milne thanked the management for the use of the theatre, and the artists and others, for their kind assistance, explaining that the fund was not for the relatives of the late lamented comedian, but was organised to help the less fortunate brother and sister artists. As a result of the matinée the fund will benefit to the extent of £300 to £400.

The alterations and beautiful redecorations recently carried out at the Empire, Bristol, have come in for general admiration, and the management are providing first-class programmes.

SONGS AND SINGERS.

B. Feldman and Co.

Kitty Curtis, Prince Charming in "Cinderella" at the Grand Theatre, Hull, is the recipient of numerous testimonials on her fine singing of "Open Your Heart and Let the Sunshine In."

Edgar has been scoring heavily with "Underneath the Wishing Moon."

Fred Knight displays fine vocal and artistic powers in "Let the Rest of the World Go By," which he features along with Nancy Benyon (principal boy) in the Theatre Royal (Glasgow) pantomime.

Leonard Hyett finds "Bubbles" and "Let the Rest of the World Go By" attractive features of his repertoire.

Harry Leslie's Seven Nobilities have a round dozen of Feldman numbers in their programme of vocal attractions. Nellie Towers reports "Let the Rest of the World Go By" a big success at all her engagements.

Jack Vincent, of "What a Night!" Co., says: "Let the Rest of the World Go By" and "Oh, What a Pal Was Mary!" are the backbone of his performance. Ruth Beaumont, in the same company, is a big success in "Oo La La, Wee Wee," and "Movieland."

Rosie Andrews is featuring "Oh, Boy, What a Wonderful Girl You've Got," in "Shuffles," and finding this clever song a big attraction.

Hal Evangeline and Lionel Leone say they have a big repertoire of "the songs that count" (Feldman's), to which they have added "Oh, What a Difference the Navy's Made To Me" and "In the Days of the Crinoline." Lil E. Ward, principal boy with Andie Caine's pantomime, has put on "Oh, What a Pal Was Mary!" and "You Know What I Mean" with excellent results.

Star Music Co.

The Gresham Singers at the Empire, Ardwick, last week were heartily applauded for their rendering of Fred Godfrey and Bennett Scott's delightful ballad, "'Twas An Old-fashioned Love Song." Witt and Stevens, at the Stratford Empire, produced a new song from the pens of J. P. Long and Maurice Scott, entitled "I Wanna Know." It received an ovation, and will undoubtedly be a winner. Ethel Colyer, playing Robin Hood at the Queen's Theatre, Dublin, says that "Cupid Plays the Dickens With Us All" and "There's a Little Bit of Devil in Ev'ry Little Angel" are a tremendous sucess in the production. Bond Rowell, writing from the Park Palace, Liverpool, says: "You will be pleased to hear that 'Your Wonderful Heart of Gold' absolutely stopped the bill here last night. I am also singing 'What Would the Wife Say?' as an opening number, and it goes great."

Mabel Costello, who has just returned from a succesesful American tour, opened with much success at the Empress, Brixton, last week, featuring "Your Wonderful Heart of Gold." A wire received from Fred Barnes at the Coliseum, Glasgow, says: "Am singing 'There's a Little Bit of Devil in Ev'ry Little Angel' definitely till end of pantomime, and afterwards in halls."

Francis and Day.

"Oh, by Jingo!" with its irresistible one-step melody, is advancing by leaps and bounds in public favour, and in the hands of dainty Anita Elson at Leeds, and in those of the Lesters (Harry, Burton, and John), Martin and Castle, Elsie Bower, and many others, it is causing furores wherever featured. It is going especially strong this week in "Jack and Jill" at the Shepherd's Bush Empire, the singer being Will Beauland, assisted by sixteen chorus ladies.

Few songs have become more popular than has "Daddy, You've Been a Mother to Me," in so short a time. Fred Morris, who this week is at the Palace, Attercliffe, scored a triumph with it last week at the London, Shoreditch, and Ethel Castaldini at Chelsea is rendering it this week in her usual faultless style.

John Openshaw's "Write Me a Letter From Your Garden" is in high estimation at the Empire, Middlesbrough, Eileen Lake's rendition evoking great and deserved applause. It is, likewise, a big hit in Fred Morris's current repertory.

"Lonesome," the melodiousness of which is everywhere infectious, is this week being sung by Doris Ashton at the London Coliseum by Ouida Macdermott, and by Jean Andrews with unvarying success.

Lawrence Wright Music Co.

Horatio Nicholls' new song, "Omaha," written on the popular valse, is gaining popularity every day. Percy Honri is featuring this number during his visit to the Palladium this week. Southwood and Pink Lady at the Palace, Bath, are also featuring it with great success, as are Miss Marie Lawton at the Palace, Blackburn, Etheridge and Furze at the Palace, Reading, and the Nelsons at the Palace, Camberwell.

"The Memory of a Song" is another Horatio Nicholls ballad likely to prove very popular. Miss Rosie Reys is creating great enthusiasm at the Palace, Hammersmith, with it this week. Miss Jane Croft scores a big success with this number at the Empire, Holborn.

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THE LONDON MUSIC HALLS.

THE PALACE.

There are rumours very current that Sir Harry Lauder's Palace season is to be extended beyond its four weeks; and the success that attended the opening of the second week, on Monday, can in all conscience be described as calculated to give those rumours every justification.

A "house" as full and bubbling over with enthusiasm as when the great Scotch comedian made his memorable reappearance was Monday's, especially, in the matter of enthusiasm, when he launched forth on what is perhaps his greatest classic, "I Love a Lassie." Sir Harry's other numbers included "O-hi-o," "Somebody Waiting for Me," "The Saftest of the Family," and "The Wee Hoose."

The second of the supporting variety "bills" includes, this week, the clever and popular young "Spirit of Dance," Miss Edna Maude, who on Monday repeated the great success she made at the Coliseum in Christmas week. From the moment she took the stage for her "Papillon" dance, to the moment she left, following a special "call" for her Russian peasant revel, Miss Maude's delightful dancing came in for much admiration.

Another "turn" that came in for a fine reception was that of Mr. William Robinson, the brilliant Canadian entertainer. Here is an artist who has studied the entertaining art—and it is easily one of the most difficult ones—to a fine degree, and Monday's audience did not fail freely to appreciate it.

Then there was Miss Clara Butterworth, whom Mr. Montague Philips most sympathetically aided in the giving of several selections from her delightful repertoire; those funny French clowns, the Arnaut Bros.; Mlle. Doria's company of amazingly clever canines, in a sketch, "In the Maid's Absence"; and, again, the thoroughly "atmospheric" Six Highland Pipers and Drummers.

THE COLISEUM.

Miss Doris Ashton, appearing at the Coliseum this week in selections from her repertoire, is a soprano with a fresh, telling voice, who gets the last ounce of effect out of every number she sings. Her first song on Monday was Emmett Adams' "A Song of Long Ago"; her second, the valse from "Tom Jones"; her third, a ballad about "Wedding Bells," sung mezza-voce throughout, was particularly well liked. Jack Kellino presents a musical turn of a comic kind. He appears in a red-nosed make-up as an itinerant salesman. His barrowful of odds and ends turns out to be the hiding-place of a xylophone, on which he performs, among other pieces, the overture to "William Tell." He won much applause.

Alec Regan, styled a "versatile light comedian," a singer with a bright, easy manner, won his best success with the new Worton David and Horatio Nicholls' number, "God Gave Me Wonderful Dreams."

Miss Cicely Courtneidge returns once more in her "Three Cameos" sketch—a little variety entertainment in itself. Miss Evelyn Trevor and Mr. Claude Noel give good support in the last "cameo." Ginataro, the Japanese conjurer, with his ingenious mechanical properties and wonderful tops; and Tex McLeod, spinning some new yarns and the same old ropes, but bringing with him a fresh trick, in which he is assisted by a very attractive little lady, are also among the welcome return visitors. Mr. Albert Chevalier, in the last week of his present season, and Mr. Charles Hawtrey, supported by Mrs. Leslie Faber, in "For Peace and Quiet," remain over.

The bill ends with a good laugh. Roy Rice and Mary Werner, American comedy artists, are seen in a sketch called "On the Scaffold." Roy is supposed to be a negro painter engaged on an outside job, and Mary represents a buxom "mammy." Both are true to type, excellently characterised. The entire sketch is concerned with nothing but "mammy's" efforts, first to get out of the window on to the swinging scaffold, then to get back off the scaffold and into the window. But it is fifteen minutes of furious fun

FINSBURY PARK EMPIRE.

The bill here this week is throughout an excellent one. Ernie Mayne proved as popular as only he can be, and his inimitability was again much appreciated. In particular, his "San Fari Ann" song convulsed the house. The playing of the harp by Roxy la Rocca proved very much to the taste of the audience, and he was repeatedly encored. The programme describes him as a "wizard," and it is not too much to say that his playing fully qualifies him for the title. Billy Wells and Eclair Twins, in eccentric novelty dancing, showed what perfect grace and harmony of movement can do, while some of their motions were distinctly clever. A fantasy of dress, step, lights, and music, called "Two Cures," in which the original "Coster Kids" figured, was very well done and most entertaining. Van Dock, the Italian cartoonist, delighted everybody with his lightning and most successful sketches. One is left almost breathless, wondering how it is done in the time. Arthur Ferriss gave clever comedy character studies in song form, and one of the hits of the evening was a new version of "Father," presented by Pimple and Co. The roaring comedy of the whole thing, and the unexpected sallies of the chief character, brought down the house.

Lastly, McRae and La Port, "the flying Scotchmen," who make their début from the top of trapeze, perform many clever feats in the way of acrobatics, and were loudly applauded.

NEW CROSS EMPIRE.

The bil presented this week at this popular house of entertainment is excellent and varied. Zaleski, in his novelty act, "The Golden Spider," secured warm applause for his contortioning and tumbling. Bert Terrell, the Dutch yodeller, earned an encore, and gave a two-part song, the falsetto being extremely fine. Paul Witt and May Stevens are always good to listen to, Paul playing up to May in first-class style. "I Want to Know" and "The Football Rag" were two of their numbers, and the piano-playing of Paul was hugely enjoyed. Then came the Five Jocks, in their night at home. The "funny man" read a will, and raised a laugh with his account of what he was left with. "Annie Laurie" was given as a quartet, and the voices, *sans* orchestra, harmonised perfectly.

Johnson Clark is a great favourite with Hodge, Farmer Giles, and "The Wishing Well"; he kept the house in a ripple of laughter the whole time he occupied the stage.

Daphne Pollard, "Little Miss Madcap," gave selections from the London Hippodrome revues, to the great delight of the audience. Ernie Mayne was—well, Ernie Mayne. He sang "My Wife Makes Me Call Her Teacher," and then proceeded to tell us the kind of wife he was in search of, and what he would expect her to provide in the catering department. The last turn of the evening was provided by the Sutcliffe Family, with Braemar Castle for a background. Bagpipes and drums, Highland reels and sword dances, and a very clever series of arobatic feats by all the members of the troupe, kept the audience in their seats till the fall of the curtain

NEW ACTS OF THE WEEK.

"ARTIE."

To the strains of mysterious music the curtain rises on a very beautiful Oriental interior. It is night, and shadowy figures flit about in the rooms and on the terrace beyond. The figures disappear, all except one, a lovely girl. She is later joined by a young Englishman, clad in conventional evening dress, and the girl then gives a very fascinating dance. Presently the man notices an extraordinary musical instrument, or, rather, collection of musical instruments. It includes in its composition drums of various kinds, fog horns, tin cans, cymbals, and so on. The young man begins to play, and we find that he is very expert at the business. The girl returns, and dances to the young man's music. The playing and the dancing grow ever faster and "furiouser," until the finale. This charming act, which was very arresting by reason of its air of mystery and novelty, was greatly appreciated on its production at the Putney Hippodrome on Monday night.

CHING CHANG WU.

At the Alexandra, Stoke Newington, this week, an introduction in Douglas Cranston's "Cabaret Revel," and a novel feature is the appearance of the imperturbable Ching Chang Wu, the Chinese illusionist. He has a deft way of handling tricks, such as burning paper and yet reproducing it in its original shape. Water poured into an empty vase standing on a stool results in strings of flags and drapery. A female assistant, who has already appeared miraculously from several cabinets, is handcuffed, put in a shroud, and locked in a wooden box, which is then corded. The box is dragged under a canopy, the lady appears, and after the box has been dragged out again and undone, Ching Chang Wu, shrouded and manacled, steps forth.

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With an instalment of £15 16s. 6d., Mrs. John Hayman exceeds by £2 12s. the total of £200 which she was desirous of reaching. Mrs. Hayman has been collecting for less than three months, and to have gathered the sum mentioned in so short a time is a remarkable achievement, for which we tender her heartiest thanks.

In a letter enclosing her subscription, Mrs. Hayman writes:—"It has been a real pleasure to me to be able to assist in such a worthy cause. When I started my first list I had no idea I could collect so much, but the kindness of my friends from the first gave me so much encouragement. I hope our efforts may bring some measure of comfort to Corpl. Thomas and his wife."

This week an "Era" provincial correspondent takes a hand in the good work, Mr. Charles Birkett, our Keighley correspondent, having collected 10s. from the artists appearing at the local Hippodrome.

Corporal Thomas, better known professionally as Tom Fox, was a former partner of the late Mr. Gilday, who devoted a good deal of energy, during the days of his last illness, to collecting for his benefit. Mr. Thomas joined up in the early months of the war, and suffered severely, losing the left leg and an arm, and having the right leg paralysed. He is, of course, totally disabled, and is in receipt of a pension of £3 a week. Out of this he has to maintain a wife and child, and provide himself with expensive nourishment, at his own cost.

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NEXT WEEK'S CALLS.

MONDAY, FEBRUARY 14, 1921.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MARCH 7 NOW DUE.

ALBANY WARD THEATRES.

Note.—Rehearsal at all theatres at 1, with the exception of the Jubilee Hall, which is at 12 o'clock. All artists must attend.

CHEPSTOW PALACE.—Walter Cranby.

GUERNSEY ST. JULIAN'S.—Carlton Fredericks' Co. in "Babes in the Wood," 15, 16, 17, and 18.

SALISBURY PALACE.—Quilbecq, Jimmy Loft, Iizuka and Partner.

WEYMOUTH JUBILEE HALL.—Kamakura Family, Cissie Lupino, The Heywoodes, Corn and Neil.

RAYMOND world Wandering With Witty Wizardisms.

YEOVIL PALACE.—Lawrie Carton, "Jack and the Beanstalk" (Carlton Fredericks Co.), 17, 18, and 19.

BARNEY ARMSTRONG TOUR.

BELFAST EMPIRE.—Madge Clifton, Moss and Maachah, and company as booked.

DUBLIN EMPIRE.—Wal Elmore and Co., Cissie Nadene, Mark Daly, Ena Dale, Pauline Smith, Victor King, and company as booked.

BARRY BAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 4).—Ventom Swift's pantomime, "The Babes in the Wood."

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Kathleen and Terry.

HAMILTON HIPPODROME (rehearsal, 1).—Fred Collins' pantomime, "Cinderella."

IPSWICH HIPPODROME (rehearsal, 2).—Fugora, Seven Bramusas, Woodward and Page, Pauline Travis, Derry and Sloan, Syd Moorhouse, Franco.

IPSWICH LYCEUM THEATRE.—"The Ruined Lady."

NORWICH HIPPODROME (rehearsal, 2).—Wal Langtry, The Ladringlos, Avis and Sans, Evelyn May, Lieut. Gordon, Frederic Culpitt, De Guchi Troupe.

PAISLEY THEATRE.—Paisley Musical and Operatic Society in "The Nautch Girl."

PAISLEY RINK PALACE (rehearsal, 12).—Cissie Langley and Co., Alec Kelvin, Francis Carlo.

KENNEDY CIRCUIT.

(Rehearsals, 12.30.)

CANNOCK HIPPODROME.—H. Elliman's pantomime, "Puss in Boots."

DUDLEY OPERA HOUSE. — Geo. Anthony's pantomime, "The House that Jack Built."

WEST BROMWICH EMPIRE.—Carney Cairo's pantomime, "Aladdin."

WEST BROMWICH OLYMPIA.—Jack Williams' pantomime, "Aladdin."

WEST BROMWICH THEATRE ROYAL.—Vivian Edwards' Rep. Co.

LONDON SYNDICATE HALLS.

(See page 19.)

LONDON THEATRES OF VARIETIES, LTD.

CAMBERWELL PALACE (rehearsal, 12).—Vivian Peake, Sam Mayo, Lily Lena, Orpheus, Maggie Carr, Delson Trio, Uniques.

CLAPHAM GRAND (rehearsal, 12).—Lew Lake presents Dorothy Mullord, "Her Night of Sacrifice."

COLLINS'S MUSIC HALL (rehearsal, 12).—Kate Carney and company, Benson Gray, Jane Croft, Chas. Stevens and Tom Mellor, Vennecourts, Phil Kaufman, Frank Le Dent.

CROYDON EMPIRE (rehearsal, 12).—Little Tich, Allan Shaw, Garadini, Jock Kellino, Rosie Reyes, Bex and Bex, Gilbert and French, Will Collinson and Co.

HAMMERSMITH PALACE (rehearsal, 12).—Fred Karno's "Hustle," Hilda Glyder, Syd May, Stacey and Tinney, Ben Albert, The Eldons.

RAYMOND Present Prestidigitateur

HOLBORN EMPIRE (rehearsal, 12).—Ernie Lotinga and Co., Robb Wilton, Billy Leonard, Two Ascots, Lily Lena, Harry Ford, Gus Harris, Michaeloff Trio, Yamagata Troupe, Daunton Shaw Troupe.

ILFORD HIPPODROME (rehearsal, 12).—Gus Elen, May M. Duprez, Harry Hemsley, The De Breans, Armstrong and Howarth, Rennie and Godfrey, Marvin and Ryde, Warzan and Apes.

ISLINGTON EMPIRE (rehearsal, 12).—Geo. Mozart, Tom Edwards, Marie Kendal, Jack Hulbert and company, Daimler and Eddie, Manoel and Francois, Doc Campbell.

KILBURN EMPIRE (rehearsal, 12).—Liane D'Eve, Hilda Glyder, Jos. Elvin and company, Aimee Roberts, Larry Lewis, Nixon Grey, The Brandons, Cornella and Eddy.

LEWISHAM HIPPODROME (rehearsal, 12).—Joe Hayman presents "Jack-in-the-Box."

PALLADIUM (rehearsal, 11).—Maud Allan, R. A. Roberts, Harry Tate and company, Percy Honri, Whit Cunliffe, Marie Dainton, The Flemings, Vasco, O'Gorman Bros., Albert Whelan, Gintaro.

POPLAR HIPPODROME (rehearsal, 12).—Gertie Gitana, Stuart Morton, The Motramos, Elsie Gregory, Betancourt, Pan and Girls, Dusty Rhodes.

PUTNEY HIPPODROME (rehearsal, 12).—Harry Day presents new show, "Jingles."

SHOREDITCH OLYMPIA (rehearsal, 12).—Harry Day presents revue "Patches."

WILLESDEN HIPPODROME (rehearsal, 12).—Tom Edwards, Geo. Mozart, Nixon Grey, Fred Curran, Bert Lloyd and company, Rose Cambry, Christine Roy, The Nelsons.

WOOLWICH HIPPODROME (rehearsal, 12).—Tucker, Vera Wooton, Haidee's Marionettes, Grogie, Pearl Mitchell and Sister, Gilbert Heron and company, 4 Cloveily Girls.

MACNAGHTEN TOUR.

BLACKBURN.—Three Ernests, Ilott Quartette, Jack Allen, De Vola and Rex, Duncan and Atkinson, The Mongadors, Harvey and Courtenay.

BRADFORD.—"The Kinema Kid."

BURNLEY.—Three Flying Reos, Ackroyd and Hardy, Yamamoto and Koyoshi, Frank Whitman, Archie Hill, Mary Ann Clarke, W. G. Watts.

CARLISLE.—Florence Yaymen, Vine and Brewer, Frank H. Fox, Jacques Londres, Sylvester and Co., "Heart of a Jew," Ferguson and Mack.

HALIFAX.—Three Morrillys, Jess and Tony, The Gravettes, Australian Entertainers.

HUDDERSFIELD.—Sinclaris and Davia, The "Qs," Alice Lilley, Southgate and Sister, The Mountfords, Harmony Four, Tom Fagan.

LEICESTER.—Company as booked.

SOUTHAMPTON.—"Fair and Warmer."

WARRINGTON.—Terry Wilson, Royz, Lapucci Duo, Mulaney Brothers, R. E. Livesay, Edna Maude, The Coenens, Arthur Clifford.

(Please be sure and book these calls. (Rehearsals at all halls at 12).

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Fred Russell, Two Cures, Les Tumilet, Hal Wright, De Wynne Bros., Hetty King, Betty Barclay and George Glover, McRae and La Port.

BIRMINGHAM GRAND (rehearsal, 1).—Wyn and Ivy, George Lee, Austin Rudd, The Pall-Malls, Joe O'Gorman, "The Monks of St. Bernard," Margaret Moffat and company in "Getting Acquainted."

SUMMERHILL PALACE, BIRMINGHAM (rehearsal, 12).—Will Tyler, R. T. Chinn, Leah Victoria.

RAYMOND Some Sorcerer.

BRADFORD ALHAMBRA (rehearsal, 12.15). — The Great Vincents, Four Seriesse, Maraso and Socoloba, The Versatile Three, The Beswick Twins, Frank Fay.

CARDIFF EMPIRE (rehearsal, 1). — Van Dock, Tom Hall, Frederick Bentley and Co. in "All Tied Up," Talbot O'Farrell, The Two Rascals, Knapp and Cornalla, Mayne and Sheridan, Cooke, Mortimer and Harvey.

CARDIFF OLYMPIA (rehearsal, 11).—The Decunas, Laurie Carton. "Will artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no variety agent has the sole bookings of the former theatre."

EDINBURGH EMPIRE (rehearsal, 1).—Bromley Carter, The Three Sisters O'Hara, G. H. Elliott, Naughton and Gold, David Poole, May Talbot, Omega Trio, Hanlon-Charles Troupe.

FINSBURY PARK EMPIRE (rehearsal, 1).—Daphne Pollard, Martini, Herbert Cave, Fred Karno presents Donald Calthrop and company in "Will You Kiss Me?" Charlie Rich.

GATESHEAD EMPIRE (rehearsal, 1).—Lake and Barrasford, Burr and Hope, Violet Gwynne, Penrose and Whitlock, Miles-Stavordale Quintette, The Gladiators, Nord and Dane.

GLASGOW ALHAMBRA (rehearsal, 11).—Messrs. Wylie-Tate present "Puss in Boots" pantomime.

GLASGOW COLISEUM (rehearsal, 11).—Moss' Empires present "Babes in the Wood."

GLASGOW EMPIRE (rehearsal, 11).—Miss Florrie Forde's pantomime, "Robinson Crusoe," with Florrie Forde and Reg Bolton (second week).

HANLEY GRAND THEATRE (rehearsal, 12).—Hengler Bros., May Henderson, Leslie, Stanelli and Edgar, Florence Wray, George Wilbey, Stagpoole and Spier, The Favre Four.

HULL PALACE (rehearsal, 1). — The Robertys, Wilson Hallett, Thomas Tell, Tom E. Hughes, Arnaut Bros., Four Swifts, Olga Morselli.

RAYMOND Pursuits Plentiful.

LEEDS EMPIRE (rehearsal, 1).—Ethel Castaldini, Claude Gardner, Leslie Elliott, Shawlene, Alexander Carr and company in "An April Shower," Four Sisters Martelloni.

LIVERPOOL EMPIRE (rehearsal, 1).—Arthur Pond, Coram, "What Did Her Husband Say?" Nathal Trio, Abbie Mitchell and Will Marion Cooke, Eric Randolph, assisted by Miss Margot Joyce, Daisy Taylor, Will Crutchfield.

LIVERPOOL OLYMPIA (rehearsal, 1).—The Wylie-Tate pantomime, "Dick Whittington."

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present the Wylie-Tate production, "Aladdin."

NEWCASTLE EMPIRE (rehearsal, 1).—Moss' Empires present John Tiller's pantomime, "Jack and Jill."

NEWCASTLE EMPIRE CINEMA. — Picture entertainments.

NEW CROSS EMPIRE (rehearsal, 1).—Lew Lake presents Chas. Austin and company in "Pretty Peggy."

NEWPORT EMPIRE (rehearsal, 1).—Harry Day presents "Spangles."

NOTTINGHAM EMPIRE (rehearsal, 1).—The Five Nuts, Mazuz and Mazette, Sisters Sprightly, Scot Gibson, Fred Duprez, Laddie Cliff and A. Illingworth present "Milady's Dressing Table," Bob Anderson.

PRESTON EMPIRE (rehearsal, 11).—J. A. E. Malone's company in "Peter Pan."

SALFORD PALACE THEATRE (rehearsal, 11).—Tom Fagan, The Villions, Betty Rowlands, Fisher and Lea, Carr Lynn, Fred Karno presents "Mumming Birds."

SHEFFIELD EMPIRE (rehearsal, 1).—Linda Martell, Royal Bartle Quartette, Pimple, Jack Buchanan and Ivy Tresmand, Ernest Hastings, Melody Makers, Paul Gordon.

RAYMOND Wonderful Wizard With Wit.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—George Morton, Hinsle and Gertie Rees, De Alma, Jack and Tommie, W. H. Squire, Lily Fairney and Auriol Jones, Southwood and His Pink Lady.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—The Femina Quartette, Manny and Roberts, Pasquali Bros., Nelson and Nelson, Fyne and Hurley. (Note.—South Shields bars Tynemouth.)

STRATFORD EMPIRE (rehearsal, 1).—Johnson Clark, Winifred Ward, Arthur Ferriss, Bert Terrell, Nat. D. Ayer, "Misery and Co.," Carrie Laurie's Juveniles, Zaleski.

SUNDERLAND EMPIRE (rehearsal, 1).—"Dick Whittington." (Artists are requested to bring band parts for full orchestra, including horns, bassoon, harp, and second piano parts.)

SWANSEA EMPIRE (rehearsal, 2). — Ridiculous Recco, The Real McKays, Martyn and Florence, Norman Carrol, Bergonzi, Fred Kitchen, supported by Maisie Gay, in "Our Home," Cruikshank.

VICTORIA PALACE (rehearsal, 11.30).—The Quaints, Jack and Evelyn, Elgar Hudson Quintette, Frank and Vesta, Takio and Koma Namba, Billy Bennett, George Perry.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Short and Sweet."

STOLL TOUR.

(See page 19.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"The Circus Queen."

BRIGHTON HIPPODROME (rehearsal, 12).—"The Passing Show of 1920."

LEEDS HIPPODROME (rehearsal, 12).—Sam Mann, Frank and Somers, Arthur Jaconsen, John Luxton, Andrea and Theo, Graham and Cullen, The Stampeders.

LIVERPOOL HIPPODROME (rehearsal, 12).—Rice and Werner, Jack Thomas, Arturo Bernardi, "Dream Stars," Teddy Stream, The Bissuittis, Hall and Turn, Naval Quartette.

MANCHESTER PALACE.—"Jack and the Beanstalk."

NEWCASTLE HIPPODROME.—"Garden of Allah."

PARIS ALHAMBRA.—Period commencing Feb. 11-21: M. Signoret and Co., Cycling Brunettes, Van Dammes, Les Bas Duo, Merle's Cockatoos, Kajiyama, Bart and Edie, The Barnums, Mlle. Athea, Two Mahers, Glyn Grafton.

PORTSMOUTH HIPPODROME (rehearsal, 1).—"The Follies of 1920."

SHEFFIELD HIPPODROME (rehearsal, 12).—G. T. Pattman, Moore and Roby, Selig and Hart, Les Pomi, Barry Burnett, Berkeley and Turner.

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Waters and Morris, Rinaldo, Sammy Shields, Chinko and Kaufmann, Angel Bros., Alec Regan, Hope Charteris, Mewse and Singer.

RAYMOND Wittiest of Wizards.

SOUTHEND HIPPODROME (rehearsal, 12.30).—Gaston Herbert Lee, Nina Martin, Gordon Finlay, O'Neil and Thayer, The Buchanans, Selbit's "Sawing Through a Woman."

MISCELLANEOUS.

ALDERSHOT (ALFRED BERT'S MILITARY HALLS) (rehearsal, 2.30).—The Albertian Repertory Co., "A Trip to Hawaiia" Revue Co., Sisters Skelsey, Sisters Lavarra, Vanderbuilt Bros., Court and Lovett, Dolly Rafferty, Gerald Meade, Cissie Astbury, Brownie Burr, Rene and Babs, Todd Wills, Esta Ford, Cissie Wilson.

ASTON HIPPODROME (rehearsal, 12).—Harry Shiels, Rich Hayes, Four Charltons, Syd Sydney, Musical Burglars, Matthew Newton.

AYR PAVILION THEATRE (rehearsal, 1).—The Royal Gordons, The Mystic Saxbys, Wallus, Le Bone and Bendon, Duncan's Scotch Collies, The Musical McGregors, McArdle and Dona.

BARNSTAPLE THEATRE ROYAL.—Carlton Fredericks' Co. in "Jack and the Beanstalk," 14, 15, and 16.

BATH PALACE.—T. Elder Hearn, Daisy Griff, De Lilo Sisters, Ernest French, Miller and Phlora, &c.

CHELTENHAM COLISEUM.—"Dream Girl," revue.

COVENTRY HIPPODROME (rehearsal, 1).—Birchette, Clarke and Ritchie, Violet Trevenyon, The Dennisons, Mart and Pep, Owen Lewis and Chas. Hawthorne.

DUNDEE KING'S THEATRE (rehearsal, 12).—The Ten Loonies, Dan Whitley, Rovilli, Doroswami, Scott Argyll, Gaston Morel, Beretta Trio.

GLASGOW PAVILION (rehearsal, 11).—Scottish Syndicate presents "Dinkie Darling."

LONDON MUSIC HALL (SHOREDITCH EMPIRE).—Gilday and Fox, George Calver, Herbert Brothers and Jackson, Hetty Ruby, Three Sisters Macarte, Kenway and Green, Athas and Collins, Kitty Denton and Eight Rays of Sunshine.

MANSFIELD EMPIRE (rehearsal, 3).—Hobart and Hobbs, Zelini, Ross and Dale, Malvini, Harrow Bros., Billy Boy, Lily Carr.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Sidney Morris company, "Hullo, 1921."

PENGE EMPIRE (rehearsal, 12).—Robert Hale and Arthur Rigby's "The Right to Strike."

PETERBOROUGH EMPIRE (rehearsal, 1).—Raynor's Repertoire Company (two weeks).

PONTYPRIDD TOWN HALL (rehearsal, 3.30).—Billy Reeves and Co., Paul Roey's Ensemble, Frank Hemming and Marie Free, Esme Willard, Dawn and Derris, Jessie Allan.

READING PALACE THEATRE.—Artemus, Martin Henderson, Geo. Rymer, The Two Buckleys, Alec Fredson, Maude Edwards, Leslie Strange.

RICHMOND HIPPODROME (rehearsal, 12).—"The Young Person in Pink."

STIRLING ALHAMBRA.—"What a Night."

WALHAM GREEN GRANVILLE (rehearsal, 12).—Jock McKay, Martin and Castle, Adami, Kitty Brandon, Jack Birchley, Two Canadians, Joyce and Shields, Peggy Ray, Pathé.

AT SHOREDITCH OLYMPIA.

At the Shoreditch Olympia this week Mr. Joseph Hayman presents "Jack in the Box," in six scenes, written by himself, with music by Kenneth Morrison. It is an extremely bright, amusing show, and the music is always exhilarating and sparkling with melody. Joe Hayman's interlude in Act IV. is replete with impromptu drollery, and his "What is Life?" recitation is a gem of observation. Jack Gillingham has a first-rate representation in the person of Roy Jefferies, who gives a bright, alert, agreeable performance. His songs and duets include "I'm Getting Tired of Playing Second Fiddle," duet with Katie, played with great animation by Freda Francis. Jack Warman as Algy enters heart and soul into the fun of the piece, and he is never found wanting. Harry Hartley as Cuthbert plays well up to him. They are a pair of most resourceful comedians. Miss Mildred Franklin as the enterprising American adventuress, Mary Chaplin Pickford, rattles through the part in most agreeable fashion, Miss Dorothy Venton as Betty is a great success with her spirited rendering of "Hawaiian Tunes in Dixieland," "Mr. Rubinstein" by the Georgia Peaches is a choice item, and the grand finale, "Movieland," is preceded by a spirited rendering of "In Old Dahomey" by Miss Dorothy Venton.

"TAKIO" with his £1,000 Film Jungle.

This week—HOLBORN EMPIRE.
Next week—THE PALACE, W.

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Assisted by WM. INNES. AMERICAN SEASON. WALTER BENTLEY.

EDITH BEVERLEY
Playing lead in Fred Karno's "Hustle" Co.
This Week—HIPPO. LEWISHAM.
VACANT after this week for
MUSICAL COMEDY or REVUE.
P.A.—19, Rowan Road, Brook Green, W.6

BILLY CARYLL
Starring in "OH LAUGH."
STILL GOING STRONG!
News from the Provincial Press. BRIGHTON says:
"To people who are merry and bright, 'Oh Laugh,' the burlesque at the Grand, is a Magnet. It would make the proverbial cat laugh. Leading the comedy is Billy Caryll, and there are few better comedians on the stage to-day. He does not rely on grotesque make up to provide fun. It seems to ooze out of his pores. His 'Village Blacksmith' is the height of screaming absurdity."
NEXT WEEK'S NEWS FROM GRIMSBY.

VASCO
THE MAD MUSICIAN.
USUAL SUCCESS.
This and Next Week - - - - - THE PALLADIUM.
IN TOWN TILL END OF APRIL.

Many thanks to CHARLES GULLIVER, Eso., for the Controlling Company's Tour.

To all whom it may concern

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To whom all future communications must be addressed.

(Signed) JOE BOGANNY,
for BOGANNYS, LTD.,
February 3rd, 1921.

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The greatest surprise finish ever written. Immediately booked—Syndicate Halls.
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All coms.—HORACE HUNTER, Grove Lodge, 145, Westbourne Grove, W.

ON THE ROAD.

[Will Managers kindly send in their Tour Lists for insertion in "On the Road" by Monday morning in each week?]

PLAYS.

Abbott, E. R.—Feb. 7, Alex. T., Dovercourt; 14, King's Hall, Melton Mowbray.
Afgar.—Feb. 7, O.H., Middlesbro'; 14, Grand, Hull.
Allington Charsley Opera.—Feb. 7, Hip., Stockton-on-Tees; 14, Hip., Stockton-on-Tees.
Arms and the Man (Ben Greet Players).—Feb. 7, W.P., Brighton.
Baynton (Henry) Shakespearean Co.—Feb. 7, O.H., Southport; 14, O.H., St. Helens.
Betty (Macdonald and Young).—Feb. 7, R., Castleford.
Bird of Paradise.—Feb. 14, Princes, Manchester.
Broadway Jones.—Feb. 7, Hip., Boscombe.
Brown Sugar.—Feb. 7, D.P., Eastbourne; 14, T.R., Brighton.
Carl Rosa Opera Co.—Feb. 7, T.R., Newcastle; 14, T.R., Glasgow.
Carl Rosa Opera Co. (N. Section).—Feb. 7, T.R., Huddersfield; 14, T.R., Bolton.
Carl Rosa Opera Co. (O. Section).—Feb. 7, T.R., Bath; 14, New O.H., Kidderminster.
Catch of the Season.—Feb. 7, Shrewsbury; 14, Burnley.
Chu Chin Chow (Pink).—Feb. 7, O.H., Cheltenham; 14, T.R., Bath.
Chu Chin Chow (Red).—Feb. 7, P.O.W., Bristol; 14, O.H., Middlesbrough.
Corentz and Heather Rep. Co.—Feb. 7, Central Hall, Oundle; 14, Emp., Stranraer, N.B.
Crimson Alibi.—Feb. 7, Lyc., Newport; 14, Grand, Luton.
Daddies.—Feb. 7, P.O.W., Grimsby; 14, T.R., Chatham.
Daddy Long Legs (Macdonald & Young).—Feb. 7, Grand, Mansfield; 14, T.R., Blyth.
Dobell (W. L.) Co.—Feb. 7, T.H., Larne; 14, Protestant Hall, Antrim.
Doran (Chas.) Shakespearean Co.—Feb. 7, O.H., Kidderminster; 14, O.H. Burton.
D'Oyly Carte Opera Co.—Feb. 7, P.O.W., Birmingham; 14, P.O.W., Birmingham.
D'Oyly Carte Opera Co.—Feb. 7, T.R., Bury; 14, Her Maj., Carlisle.
Edmunds (E. Vivian).—Feb. 7, O.H., Scarborough.
Face at the Window.—Feb. 7, Globe, Consett; 14, Met., Bootle.
Forbes-Robertson Co., Frank.—Feb. 7, T.R., Rochdale; 14, Grand, Pentre.
French Leave (Blue).—Feb. 7, Richmond; 14, Windsor.
French Leave (Red).—Feb. 7, Bury; 14, Lincoln.
Garden of Allah.—Feb. 7, Hip., Newcastle.
Garrod (Walter V.) Rep. Co.—Feb. 7, Hip., Maidenhead.
Girl in the Taxi.—Feb. 14, Palace, Gloucester.
Grumpy.—Feb. 7, County, Blackpool; 14, O.H., Blackpool.
Hathaway Baron Rep. Co.—Feb. 7, Pav., Ashington; 14, Spa, Whitby.
Her Bridal Night.—Feb. 7, Hip., Pontycymmer.
Her Night of Sacrifice.—Feb. 7, Hip., Poplar.
Hill-Mitchelson Rep. Co. — Season, T.R., Leicester.
His Little Widows.—Feb. 7, P.O.W., Grimsby.
Home of the Fairies.—Feb. 7, Playhouse, Cardiff.
Irene (Butt).—Feb. 7, King's, Glasgow; 14, King's, Glasgow.
Irene (Macdonald & Young North Co.).—Feb. 7, T.R., York; 14, G.O.H., Harrogate.
Hindle Wakes.—Feb. 7, Grand T., Wellington.
Kimberley & Clyde Rep. Co.—Feb. 7, Met., Glasgow; 14, Met., Glasgow.
Kasrac & Brown Rep. Co.—Feb. 14, Hip., Driffield.
Kinema Kid.—Feb. 14, Palace, Bradford.
Kiss Call.—Feb. 7, Court, Warrington; 14, Empire, Rotherham.
Kissing Time.—Feb. 7, Aldershot; 14, Leicester.
(K)Night of the Garter.—Feb. 7, Elephant & Castle, S.E.; 14, Col., Portsmouth.
Lee (Ruby) & May (Eric).—Feb. 7, New, Pontypridd.
Lilac Domino (Macdonald & Young).—Feb. 7, Court, Wigan; 14, T.R., York.
Little Dutch Girl (Butt).—Feb. 7, Lyc., Sheffield; 14, Court, Liverpool.
Lizzie.—Feb. 7, Hip., Bilston; 14, Hip., Wednesbury.
Lodge-Percy Rep. Co.—Feb. 7, T.R., West Bromwich.
Maid of the Mountains (Macdonald & Young's South Co.).—Feb. 7, Corporation, Chesterfield; 14, Hip., Rugby.
Maid of the Mountains (Macdonald & Young's North Co.).—Feb. 7, T.R., Leigh; 14, Emp., Barnsley.
Man Who Stayed at Home.—Feb. 7, Emp., Edmonton.
Man from Toronto.—Feb. 7, P.G., Folkestone.
Man Who Came Back.—Feb. 7, Art., Woolwich; 14, Wimbledon.
Mary Rose.—Feb. 7, Alex., Hull; 14, Royal, Edinburgh.
Mary Rose.—Feb. 7, G., Southampton; 14, New, Cambridge.
Millane No. 1 Co. (Joseph).—Feb. 7, Hippo., Bolton.
Mills, C. Watson.—Feb. 7, Globe, Consett; 14, Met., Bootle.
Mr. Pim Passes By (Dudley Stuart).—Feb. 7, T.R., Guildford; 14, Boro., Aberavenny (2); Kemble T., Hereford (4).
My Old Dutch.—Feb. 14, Hip., Nuneaton.
Naughty Wife.—Feb. 7, T.R., Bolton; 14, T.R., N. Shields.
Nothing But the Truth (Macdonald & Young Co.—Feb. 7, G., Luton; 14, County, Bedford.
Neilson Shakespearean Co.—Feb. 7, Pav., Torquay; 14, Royal, Plymouth.
Neilson-Terry (Phyllis).—Feb. 7, Grand, Wolverhampton; 14, O.H., Cheltenham.
Night, Out, A.—Feb. 7, H.M.T., Aberdeen; 14, R., Newcastle.
Oh! Betsy.—Feb. 7, Hip., Llanelly; 14, Pall., Aberdare.
O'Mara Opera Co.—Feb. 7, Shakespeare, Liverpool.
Osmond (Mrs. Fred) Co.—Feb. 7, Guildhall, Brecon; 14, P., Radcliffe.
Our Flat.—Feb. 7, Palace, Watford.
Our Peg (South).—Feb. 7, T.R., Portsmouth; 14, T.R., Bournemouth.
Our Peg (North).—Feb. 7, T.R., Halifax; 14, G.O.H., Oldham.
Paddy the Next Best Thing (Red).—Feb. 7, T.R., Macclesfield; 14, O.H., Coventry.
Paddy the Next Best Thing (White Co.).—Feb. 7, R.O.H., Leicester; 14, G., Southampton.
Pair of Sixes.—Feb. 7, Royal, Chatham; 14, New, Cardiff.
Peg o' My Heart (Macdonald & Young).—Feb. 7, Prince's, Manchester; 14, T.R., Blackburn.
Peter Pan (J. A. E. Malone).—Feb. 7, T.R., Nottingham; 14, Emp., Preston.
Piccadilly Puritan.—Feb. 7, Pal., Ramsgate; 14, W.P., Brighton.
Pretty Peggy (Blue).—Feb. 7, Hip., Huddersfield; 14, Pal., Bordesley.
Quaker Girl.—Feb. 7, T.R., Norwich; 14, T.R., Guildford.
Raynor Repertoire (North).—Feb. 7, Pav., Southport.
Ridding (John).—Feb. 7, Olym., West Bromwich; 14, Hip., Loughboro'.
Right to Strike.—Feb. 7, Bournemouth; 14, Hip., Penge.
Right to Strike (A Co.).—Feb. 7, W.G., New Brighton; 14, P.O.W., Grimsby.
Right to Strike.—Feb. 7, T.R., Exeter.
Romance.—Feb. 7, T.R., Blackburn; 14, Rochdale.
Rose of Araby.—Feb. 7, Wimbledon; 14, Stratford.
Royal Divorce.—Feb. 7, Hip., Hamilton.
"Ruined" Lady.—Feb. 10, New, Cambridge (3); 14, Lyc., Ipswich.
Seven Nights in London.—Feb. 7, Regent, Yarmouth; 14, T.R., King's Lynn.
Shelley (Herbert) Rep. Co.—Feb. 7, Pal., Radcliffe; 14, Pal., Rawtenstall.
Should a Husband Forgive? — Feb. 7, Guildhall, Brecon; 14, P., Radcliffe.
Sign of the Cross.—Feb. 7, Pal., Durham; 14, New T.R., Castleford.
Silver King.—Feb. 7, O.H., Belfast; 14, Gaiety, Dublin.
Skin Game.—Feb. 7, Emp., Penge.
Southern Maid (Geo. Edwardes).—Feb. 7, Lyc., Dumfries; 14, Royalty, Barrow-in-Furness.
Sybil (Geo. Edwardes).—Feb. 7, G., Leeds; 14, Lyc., Edinburgh.
Tarzan of the Apes.—Feb. 7, Boro', Stratford; 14, Hip., Golders Green.
Terry (Fred) and Neilson (Julia) Co.—Feb. 7, Emp., Preston; 14, T., Hammersmith.
The Lady Slavey.—Feb. 14, County, Reading.
Three Weeks.—Feb. 7, County, Reading.
Three Wise Fools (Platt & Gwenn).—Feb. 7, Ex., Ashford (3); 14, Hip., Merthyr.
Tilly of Bloomsbury (A).—Feb. 7, T.R., Worcester; 14, G.T., Swansea.
Tilly of Bloomsbury (B).—Feb. 7, Palace, Galashiels; 14, G.T., West Hartlepool.
Toto (Alexander Humphreys). — Feb. 7, Emp., Aberdare; 14, T.R., Barry.
Toto (Mark Blow).—Feb. 7, Lyc., Taunton; 14, T.R., Exeter.
Voice from the Minaret (Platt & Gwenn).—Feb. 7, G., Croydon; 14, Brixton T., S.W.
Wellitt-Gray Rep. C. — Feb. 7, King's, Colne; 14, King's, Colne.
Yellow Ticket.—Feb. 7, O.H., Blackpool.
Young Person in Pink.—Feb. 7, O.H., Northampton; 14, Hip., Richmond.

REVUES.

Buzz Along.—Feb. 7, O.H., Bangor; 14, Hip., Bury.
Dream Girl.—Feb. 7, Pal., Southampton; 14, Col., Cheltenham.
Dream Stars.—Feb. 7, Hip., Southampton.
Far East.—Feb. 7, South London Palace.
Flashes.—Feb. 7, Hip., Sheffield.
Hallo! 1921.—Feb. 7, Palace, Gloucester
Heads or Tails.—Feb. 7, Scunthorpe.
Jack in the Box.—Feb. 7, Olym., Shoreditch; 14, Hip., Lewisham.
Jingles.—Feb. 7, Grand, Clapham; 14, Col., Glasgow.
Maid of the South.—Feb. 7, Hip., Bolton.
More Splashes.—Feb. 7, Pal., Lincoln; 14, Crown, Eccles.
Mumming Birds.—Feb. 7, Emp., Chiswick; 14, Pal., Salford.
My Son Sammy.—Feb. 7, Col., Cheltenham.
Non-Stop.—Feb. 7, Pal., Tottenham.
Nothing Doing.—Feb. 7, Hip., Bolton.
Oh, I.—Feb. 7, T.R., Blyth; 14, Hip., Salford.
Oh! Laugh.—Feb. 7, Emp., Rotherham; 14 Palace, Durham.
Passing Show of 1921.—Feb. 7, E., Nottingham; 14, Hip., Brighton.
Patches.—Feb. 7, Hip., Ilford.
Pretty Peggy (Lew Lake).—Feb. 7, Hip., Brighton; 14, Emp., New Cross.
Ship Ahoy.—Feb. 7, Emp., Rothesay; 14, Emp., Irvine, N.B.
Spangles.—Feb. 7, Emp., Swansea; 14, Emp., Newport.
Spick and Span.—Feb. 7, Hip., Burslem.
Splinters of 1921.—Feb. 7, Hip., Willesden; 14, Alex., Hull.
Sweet Fanny Adams.—Feb. 7, Alex., Pontefract.
What a Night.—Feb. 7, Olymp., Dunfermline; 14, Alh., Stirling.
Whirligig, The.—Feb. 7, Emp., Cardiff.
Will You Kiss Me?—Feb. 7, Emp., Stratford.

PANTOMIMES.

Aladdin (Clements).—Feb. 7, Met., Bootle.
Aladdin (Jazon & Montgomery).—Feb. 7, Met., Manchester; 14, Palace, Nelson.
Aladdin (Perci Leonards).—Feb. 7, R., Barrow-in-Furness.
Aladdin (Reliable Enterprises).—Feb. 7, New, Crewe; 14, Her Majesty's, Walsall.
Babes in the Wood (Fredericks).—Feb. 7, O.H., Jersey.
Babes in the Wood (Moss).—Feb. 7, Col., Glasgow.
Babes in the Wood (Scott).—Feb. 7, Hip., Rochdale; 14, Emp., Wakefield.
Babes in the Wood (Ventom Swift).—Feb. 7, O.H., Dudley; 14, Emp., Edmonton.
Cinderella (Armstrong).—Feb. 7, Emp., Dublin.
Cinderella (Bransgrove and Littler).—Feb. 7, Emp., Burnley.
Cinderella (Fred Collins).—Feb. 7, Alh., Stirling; 14, Hip., Hamilton.
Cinderella (Clements).—Feb. 7, T.R., Wolverhampton.
Cinderella (McKelvie).—Feb. 7, Grand, Falkirk; 14, Pav., Wishaw.
Cinderella (Stephenson and Norris).—Feb. 7, T.R., Yarmouth.
Cinderella (Wylie-Tate).—Feb. 7, Emp., Sheffield.
Dick Whittington (Bishop).—Feb. 7, Hip., Wigan; 14, Met., Manchester.
Dick Whittington (Watson's).—Feb. 7, New, Boston; 14, T.R., Norwich.
Dick Whittington (Whitman & Payne).—Feb. 7, Emp., Gateshead.
Dick Whittington (Wylie-Tate).—Feb. 7, Olym., Liverpool.
Dick Whittington (Clements).—Feb. 7, T.R., Barry.
Dick Whittington (Josh Clifton).—Feb. 7, Pal., Bordesley.
Goody Two Shoes (Clarence).—Feb. 7, Hip., Bury; 14, T.R., Seaham Harbour.
House that Jack Built (Palmer-Stanley).—Feb. 7, Col., Long Eaton.
Humpty-Dumpty (Cremo).—Feb. 7, Ipswich; 14, Marina, Lowestoft.
Humpty-Dumpty (De Lacy).—Feb. 7, Emp., Bacup; 14, Hip., Q.P., Manchester.
Jack and the Beanstalk (Fredericks).—Feb. 7, Crown, E.
Jack and the Beanstalk (Jazon & Montgomery).—Feb. 7, Crown, Eccles; 14, King's Manchester.
Jack and Jill (Harry Nelson).—Feb. 7, G., West Hartlepool.
Jack and Jill (Moss).—Feb. 7, Emp., Newcastle.
Little Jack Horner (Halls Prod.).—Feb. 7, Coliseum, Ilkeston.
Mother Goose (Fred Collins).—Feb. 7, Theatre, Paisley; 14, Lyc., Govan.
Mother Goose (Ventom Swift).—Feb. 7, Hip., Hulme, Manchester; 14, Lyric, Liverpool.
Red Riding Hood (Byrne and Brennan).—Feb. 14, Hippo., Keighley.
Red Riding Hood (Caine).—Feb. 7, T.R., Smethwick; 14, T.R., Aston.
Red Riding Hood.—Feb. 7, Emp., West Bromwich.
Red Riding Hood (Convery).—Feb. 7, Hip., Leigh; 14, Queen's, Leeds.
Red Riding Hood (Forde).—Feb. 7, King's Dundee.
Robinson Crusoe (Forde).—Feb. 7, Emp., Glasgow.
Sinbad the Sailor (Le Cren).—Feb. 7, Hippo., Chesterfield.

"THE ERA" LETTER BOX.

Abec, Miss Florence
Achurch, Miss Janet
Air, Mr. Charlie Bon
Anderton & Rowland
Arnold, Mr. H. S.
Ashton, Mr. Herbert
Azuto, Miss Marie
Barker, Mr. H. H.
Barker, Mr. Granville
Barnes, Miss Winifred
Barty, Mr. J. K.
Bartlett, Mr. Hubert
Bateman, Miss Alys
Bateman, Miss J.
Beadell, Miss E.
Belmore, Mr. Harry
Benson, Mr. H. Ralph
Bennett, Mr. Stan
Betts, Miss L.
Bevans, Miss Violet
Blake, Mr. Gerald
Bordessa, Mr. P.
Bostock, Mr. Chas.
Bramgar, Mr. Frank
Brett Mr. Stanley
Brewster, Miss Kitty
Bruce, Mr. E. G. F.
Burge, Mr. Arthur
Byron, Miss Maggie
Caldicott, Mr. T. H.
Carlisle, Miss Alex
Cavendish, Miss Jean
Chales, Miss Helen
Charlton, Mr. C. H.
Chisholme, Miss Madeline
Chopton, Mr. J.
Clark, Mr. Dane
Clarkson, Mr. Sydney
Cleveland, Mr. Stuart
Clifton, Miss Daisy
Cody, Mr. C. R.
Cody, Mr. F. W.
Cole, Mr. Lionel
Connor, Mr. Fred
Corri, Mr. Frank
Cowell, Mr. Clarence
Crawford, Miss Alice
Cregan, Mr. J.
Croft, Miss Annie
Curtiss, Miss Betty
Curwen, Mr. Harry
Cutler, Miss Kate
Daly, Miss Barnelia
Dane, Mr. Cyril
Daniel, Miss May
Davies, Mr. T. B.
De Biere, A.
Dell, Mrs. Queenie
Denny & Gordon, Messrs.
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Du For, Mr. Harry
Edmonds, Mr. E. V.
Edwards, Messrs. C. & Co.
Egerton, Miniature Marie
Elliott, Miss Beth
Ellys, Miss E.
Elsom, Miss Isobel
Elworthy, Mr.
Eric, Mr. Fred
Fasola, Mr. Gustave
Fazan, Mr.
Fink, Miss Edith
Finlay, Mr. Charles E.
Fleet-Barrington, Mr. R. G.
Fisher, Miss Lilian
Fleming, Mr. Noel
Florence, Miss Dena
Forbes, Miss Dolly
Ford, Miss Gene
Ford, Miss Mary
Formby, Mr. Geo.
Foskett, Mr.
Foster, Mr. Frank
Fournel, Monsieur Eug.
France, Mr. W.
Frewin, Mr. Harrison
Garstang, Miss May
Gastor, Mr. R. C.
George, Mr. A. E.
George, Mr. George
Ginner, Miss Ruby
Glenny, Mr. Charles
Good, Miss Ethel
Goulding, Miss Edith
Grahame, Mr. G.
Grantham, Miss Betty
Grayson, Mr. Arthur
Green, Mr. John
Gregory, Mr. George
Gurney, Mr. Edwin
Guy, Miss Nora
Hallard, Mr. C. M.
Hamelin, Mr. Clement
Hamilton, Miss Rosie
Hare, Miss Winifred
Hargraves, Mr. J.
Harker, Miss Daisy
Harman, Mr. Lindsay
Harris, Mr. E. J.
Hartley, Mr. Jackson
Harven, William De
Harvey, Miss Marie
Harvey, Lady Martin
Harvey, Mr. Rupert
Hastings, Mr. J
Hawe, Mr. Jimmy
Hawking, Miss Iris
Hay Mr.
Hayden, Mr. Percy
Hayward, Miss Hetty
Hicks, Mr. Seymour
Hill, Miss Evelyn Elsi
Hillgist, Miss M.
Hobart, Mrs.
Hoffmann, Fraulein Eugenie
Hollis, Mr. Bert
Holloway, Mr. Sen.
Holloway, Mr. W. E.
Hope, Miss Jess
Hopson, Miss Violet
Houp-La, Mr. Richard
Hudson, Miss O.
Hugossett, Mr.
Hunter, Mr. R. G.
Hunter, Mr. G. W.
Hurley, Mr. W. L.
Hyde, Mr. Will
Iona, Mrs. A. F.
Irving, Miss Ethel
Jerome, Mr. Charles
Jerrold, Miss Mary
Jines, Miss M.
Judge, Mr. Jack
Kauffman, Mr. H.
Kelton, Miss Gladys
Kennedy, Mrs.
Kingsley, C.
Lamore, Mr. Harry
Larkum, Mr.
Lawlin, Miss Kitty
Lawson, Mrs. Enid
Leamore, Mr. Tom
Lee, Miss Auriol
Leedman, Mr. F.
Le Dair, Miss Jean
Leigh, Mr. Bert
Le Monte, Miss Genny
Lester, Mr. George
Len, Mr. Will
Leroy, Mr. E.
Leroy, Mr. Paul
Levark, Miss Lean
Levey, Miss Ethel
Leywood, Mr. Bert
Linden, Mr. Max
Livesey, Mr. Carter
Logan, Mr. Stanley
Lovegrove, Miss
Lucas, Mr. E. H.
Lucks Brothers, The
Lundy, Mr. H.
Lynton, Mr. Harry
Lynwood, Miss J.
Macklin, Mr. Hughes
Magley, Miss Irene
Marefield, Mr. John
Maxwell, Mr. Terence
May, Mr. Edw.
Maynall, Mr. Alf.
Maynard, Miss Dolly
Maynard, Mr. Percy
McAudle, Mr. J. F.
McCrae, Miss Joan
McPhee, Professor
McKenzie, Mr. Jack
Melbacks, The Musical
Millen, Miss Ruby
Miller, Mr Henry W.
Mitchell, Miss Molly
Mitchelson, Mr. Angus Hill
Mizuno, Mr. Cartore
Mollison M., William
Montefiore, Mr. Eade
Montesole, Mr. Max
Moore, Miss Decima
Moore, Miss Ilda
Morris, Miss William
Morris & Waters, Edward, Messrs.
Murphy, Mr. Jerome
Nash, Mr. George
Nestor, Mr. N.
Niblo, Mr. Fred
Nicholson, Mr. C. T.
Nolan, Mr F.
Norman V. Norman
Norris, Mr. C. E.
Norton, Mr. A. B.
Novello, Mr. Ivor
O'Cready, Mr. W.
O'Donovan, Mr. Fred
Oswald, Mr. Harry
Oyra, Mr Jan.
Passmore, Mrs. Jim
Paul Miss Ethel Gordon
Paxton, Miss Betty
Payne, Capt. P.
Peach, Miss M A.
Pearce, r. Ashton
Pharos, Mr
Pillans, Miss Helen
Poulton, M. A G.
Powell, Mr. Temple
Price, Mr. C. Basil Burleigh
Pulman, Miss M
Quinian, Mr. T.
Raie, Miss T.
Rake, Mr. B.
Ray, Miss Belle
Ray, Miss Nellie
Ray, Mr. W.
Raymond Mr. George
Raymond, Mr. Ray
Rea, Mr C. H. E.
Rickard, Mr Frank
Richardson, Mr. A. J.
Robert, Mr. R. A.
Roberts, Mr. Arthur
Robinson, Mr Snell
Rochdale Miss Vera
Rogers, Mr. Harry
Rolls, Mrs. E.
Royce, Mr. Arthur
Russell, Miss Ami
Russell, Miss Bab
Sandro, Vio.
Scott, Mr. S. Austin L.
Shaw, Mr. Harry
Silbon, Mr. B
Silvester's Circus
Silward, Mr. E.
Skardon, Mr. C. H.
Slaughter, Miss Bessie
Smith, Mr. A. E.
Smith, Mr. A. C.
Smithers, Miss Florence
Somerset, Mr. & Mrs.
Sommerset, Mr. C. D.
Spencer, Mr Harold
Staples, Mr. E. Staham
Stern, Mr. Sam
Sterner, Mr.
Stewart, Miss R. G.
Stone, Mr. Reg.
Strong, Mr. Oswald
Sugden, Mr. Alfred H.
Swain, Mr Alfred
Sydney, Mr. T. E.
Talbot, Mr. Howard
Taylor, Capt. Frank
Taylor, Mr. Granville
Taylor, Mr. R. R
Tempest, Miss Marie
Temple, Miss Mollie
Thatcher, Mr. Fowler
Thomas, Esq.
Thompson, Miss Norah
Thompson, Mr. A. W.
Thonil, Miss Ivy
Thorne, Mr. E.
Thornton, Miss Violet
Tindall, Dr.
Tonzeau, Miss Gipsy
Tree, Miss Iris
Trehearne, Miss Kitty
Uifer, Mr. Richard
Vallarino, Miss Ida
Vere, Miss Grace
Vermont, Miss Yvonne
Vincent, Mr. W. G.
Vista, Madam
Vivian, Mrs. Annie
Vuire and Colley
Wain, Mr. Eric
Walker, Miss Mickey
Walter, Mr. Wyn
Ward, Mrs. D. E.
Waring, Mr. Herbert
Warrington, Mr. W.
Washburn, Mr. Bryant
Watts, Mr. Alfred E.
Waye, Mr.
Wellesley, Mr. Alfred
West, Barbe Harry T., Mr.
Whitcliff Ten Trio
White, Miss Lee
Wigan, Mr. Montague
Wilby, Mr. F. L.
Wilding, Mr. Harry
Wilkshire, Mr. V.
Willett, Mr. Fred
William, Mr. H. G.
Williams, Mr. R. A.
Willis, Mr Hubert
Wilson, Mr. Joseph
Winfields, The
Wingrove, Mrs. I
Winskill, E.
Winter, Miss Jessie
Wood, Miss Daisy
Woodington, Miss Beatrice
Woodville, Mr. E.
Worth, Miss Constanc
Wynne, Miss Wish
Yates, Miss Gretchen
Yule, Miss Rose

"I'll swear upon that bottle."
—*Tempest, Act ii, Scene ii.*

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"Drink and fear not."
—*Henry VI., Act ii, Scene iii.*

"THE WHIRLIGIG" AT GOLDERS GREEN.

Messrs. Paul Murray and F. T. Dawes' excellent company, in Mr. Albert de Courville's outstanding success, "The Whirligig," opened to a splendid house at the Golders Green Hippodrome on Monday, the 31st ult. It is a magnificently set show with a full chorus and most of the gorgeous scenery from the Palace. The well-known scenes, The Temple of Chance, The Birth of a Butterfly, and The Art of a Fan, evoked outbursts of applause at Golders Green. Messrs. Murray and Dawe are to be congratulated, too, upon their well-chosen company. Three such clever artists as Miss Claire Romaine, Mr. Archie Glen and Mr. Tom Stuart alone ensure the success of any show. Miss Romaine and Mr. Glen play the parts undertaken by Miss Violet Loraine and Mr. Billy Merson in London. They are at their best in the amusing burglar episode. Miss Romaine's rendering of "The Gipsy Warned Me" was exceedingly popular, and they were both very good in the Rehearsal scena and the operatic burlesque.

Mr. Tom Stuart is also excellent fun throughout, and his well-known interlude, in which he gives imitations of various music hall types, is one of the best things in the revue. Some delightful dancing by Miss Fay Govan is another feature of the show, and Miss Gaby Joyce was well applauded for her singing. Clever work is also contributed by Mr. Joseph Victor, who is particularly good in one or two character-parts; Mr. Leslie Ward, Mr. Harry Ward, Miss Marcelle Wilson, and an excellent band of dancers.

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The beautifully designed Proscenium Curtains by Mr. Juan E. Sackman at the Victoria Palace, London, have recently been cleaned by us. Read what this great artist says of our work.

"Dear Mr. Bell, "January 24th, 1921.

"Re the **Victoria Palace Tableaux Curtains**, it gives me great pleasure to be able to congratulate you on the successful cleaning of same. Considering that they have been hanging since April, 1914, without having been dusted once, and even been severely damaged by an accident on the sprinkler, it is a wonderful bit of work of which your firm can be justly proud.

"Yours faithfully, JUAN E. SACKMAN."

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Leg Ulcerated in 6 Places.
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Mr. J. E. Passmore, 7, The Grove, Hammersmith, London, W., says:—"Two years ago I had gouty eczema in my leg, which rapidly turned to running eczema with excessive weeping. A lotion I had or this to some extent dried it up, but large ulcers immediately formed. I had six at one time on my leg and ankle, and they were intensely painful. I had to hobble about in a cut-down boot, and used to dread going to bed for the pain became worse there.

"I had tried pretty well everything else on the market, so thought I would try Germolene too. I dressed my leg with it, and that was the first relief I had had for two years. After that it was astonishing how the ulcers healed. I took Germolets too, and between them they have made a complete cure in my case."

Mr. J. E. Passmore

Inflamed Skin
Intense Pain in Both Legs. Couldn't Walk.
Speedily Cured by Germolene.

Mrs. Walters.

Mrs. Walters, 24, Stewkins, Wordsley, Stourbridge, says: "It is truly wonderful how Germolene soothes and heals. About two years ago I began to suffer with a strange tingling and burning in my legs, which soon became intense pain that nothing I tried would relieve. There were red patches all over both legs from the foot to over the knee; in fact, the skn was all inflamed. I couldn't walk with it, and latterly I had to lie on a couch all day, unable to move without help. I had been suffering for over a year and was practically helpless when I got Germolene. It soothed at once. Very soon the redness and inflammation were gone entirely and all the terrible pain with them, and now my legs are quite well and natural."

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"THE ERA" FILM SECTION

TOPICS OF THE TRADE.

WHAT'S THE MATTER WITH CHARLIE?

ENQUIRIES FOR THE CHAPLIN FILM.

WHAT'S the matter with C. C.? Certain it is that his films are now even fewer and farther between in this country than are days of perfect weather, which is "some" comparison. Indeed, we have only received three or four fresh subjects from him during the past three or four years, and his later comedies have fallen considerably below the high standard set by his earlier work. Possibly his latest film, "The Kid"—which we seem to have been hearing about from America, on and off, for the past eighteen months or so, will give us a taste of his old quality, a quality which we admit appeals to us, as it does to the general picture-going public.

DEFINITE STATEMENT WANTED.

Anyway, his powers are hardly likely to have deteriorated since he is now only thirty-one, and the fault, therefore, possibly lies in the weakness of his stories. This shows that, even with so great a comedian as Charlie, one must still recognise that "the play's the thing." If, instead of continuing to concoct his own stories—with the aid of a few comedy suggestions purchased from outside sources—he were to secure attractive comedy themes, we believe he would have no difficulty in maintaining his popularity. The matter is of public interest, for exhibitors and their patrons alike would be glad of some definite and authoritative statement on the matter. The hundreds of indefinite and unauthoritative statements which have been made add to the urgency for correct information. Possibly, now that we have raised the question, the required enlightenment may soon be forthcoming.

ROUND ABOUT FILMLAND.

C.E.A. Annual Meeting and Dinner—Music Hall Turns for Cinemas—A Travelled Film Actress.

C.E.A. Annual Meeting and Dinner.

The annual meeting of the Cinematograph Exhibitors' Association will be held at the Hotel Cecil on Friday, Feb. 25, when the annual report and balance-sheet will be presented, and the president, vice-president, and general council elected. The annual dinner will take place at the same place in the evening. The chair will be occupied by the president elected at the annual meeting, and many distinguished guests will be present.

"The Wonder Man."

The Ideal picture, "The Wonder Man," in which Georges Carpentier plays the leading part, and which was released on Monday for public exhibition, has received well over a thousand bookings. The Ideal picture, "The Art of Boxing," in which Jim Driscoll gives an exposition of the art of self-defence, has also had a big reception in the picture theatres of the country.

Mr. Denison Clift.

Owing to his great success with "The Diamond Necklace," Mr. Denison Clift has been engaged by Ideal Films, Ltd., to do four more productions. Mr. Clift is already busy on the first of these—"Demos," the late George Gissing's powerful novel.

Music Hall Turns for Cinemas.

A delightful variation in cinema programmes is being offered by Ideal Films, Ltd., in the shape of screen versions of well-known music hall turns of every kind—from the ordinary knockabout to the wonderful animal performer; from the juggler to the acrobat. Short and bright, these films are notable for their brilliant photography, and altogether will add a much-desired new feature to programmes. They have been given the name of "Music Hall Acts," and will be released immediately at the rate of one a week. Each reel contains three turns.

Helen from Holland.

Another attractive arrival in the English film world is Miss Helen Cavanagh, a charming young actress who has forsaken the allure of Amsterdam for the lights of London. Miss Cavanagh, who has appeared in a number of productions in Holland, is something of a globe-trotter, and has travelled through France, Germany, Italy, Spain, and Belgium. She was born in Amsterdam, educated in Lucerne, and has done a deal of theatrical work and dancing in various cities in Holland. Miss Cavanagh has studied the work of public secretary for two years, and has incidentally acquired a sufficient general knowledge of the law to conduct her own case in three different countries if she had occasion to do so!

Vitagraph.

Larry Semon has completed his newest Vitagraph comedy, "The Hick," but has spent a week in bed getting over the effects of the final scenes. The famous comedian likes to introduce thrills, and planned to have a big chandelier come down on his head. It did, but a little heavier than he expected. He's up and about now, and ready to begin another comedy.

Criterion Kinema, Plymouth.

Plymouth has a new addition to its score of picture theatres in the Criterion Kinema which has just been completed by Mr. Frank Pearce. It is a pretty house, excellently planned and giving accommodation to 650 people—275 in the circle and 375 on the ground floor. The seating is good, the tip-ups having been selected with an eye to comfort. The interior decorations are carried out in shades of brown and gold, with blue relief. The scheme of electric lighting is charming. Ventilation and heating are on the most approved principles. The projectors are by Gaumont and the screen is one of the largest in the town. There are to be continuous performances with two big features in each programme, and an excellent orchestra has been engaged.

Well known for his character-studies, Mr. Pino Conti is playing Quilp in the Welsh-Pearson Film version of "The Old Curiosity Shop," being produced by Thomas Bentley.

Sunday Pictures to Help Unemployed.

Following the lead of Messrs. Bostock and Fitt, who loaned the Norwich Hippodrome for a Sunday evening concert, in aid of the Lord Mayor's Unemployment Fund, the proprietors of the various picture houses in Norwich have offered to assist in a similar way if magistrates give the necessary permission for the Sunday opening of their houses.

The Lord Mayor is in favour of the offer being accepted, and has given an assurance that the permits will be forthcoming. The Hippodrome concert, which was largely instrumental in character, was contributed to by artists from Norwich, Cambridge, and Ipswich, and yielded £100.

Cecil Mannering.

Cecil Mannering, who is playing prominent rôles in two forthcoming film plays, in addition to making a name for himself as an actor, is also a producer of no mean ability, numbering several successful British films to his credit. In "In Full Cry," a new Broadwest production, he plays a coster, and when the Legrand Film Company of Paris have completed "The Crime of Lord Arthur Saville," he will be seen in the rôle of Lord Arthur. The contrast in rôles is striking proof of this well-known actor's versatility, which, combined with a strong personality, has endeared him to numerous cinema patrons.

Miss Eunice Fernandez.

Miss Eunice Fernandez, who has been engaged by Film Enterprises to feature in their forthcoming productions, delights in playing emotional dramatic rôles. She is perhaps the most trayelled film actress in the profession. She has twice been round the world, and has acquired a wonderful collection of curios and costumes, and thousands of photographs of almost unknown lands and peoples.

Miss Fernandez speaks several languages and is an accomplished musician. She made her first appearance on the operatic stage in Brussels, and studied both art and acting in Rome. In the forthcoming productions of Film Enterprises she will play opposite Jack Harding and Douglas Perry.

Four More from Broadwest.

The end of January saw the completion of two five-reel films at the Broadwest Studios. "The Loudwater Mystery," which stars Gregory Scott and Cameron Carr, will be trade shown by the Walturdaw Company in about a fortnight's time, and "In Full Cry," in which Mr. Walter West's new star, Pauline Peters, plays the part of Pollie Hills—laundress—and Stewart Rome appears as the gentleman-vagabond, Blaise Polhurston, is now in the editing stage.

With these two films satisfactorily registered, Mr. West is personally directing another film, "The Sportsman," which is founded on an original story. In this production, which has an exceedingly ingenious plot, Violet Hopson, Gregory Scott, and Clive Brook will play the leading parts. A film version of Tom Gallon's novel, "The Penniless Millionaire" has been commenced at Catford, and in this Stewart Rome and Pauline Peters will play the principal parts.

"Love Maggie."

The sequel to "The Honeypot," the Samuelson-Granger play, founded on Countess Barcynska's novel, will be trade shown in London at the West-End Cinema to-day, at 11.15. "Love Maggie" shows the irresistible Maggie married in the Peerage, and her trials and conquests form the subject of an interesting play. It will be remembered that Fred L. Granville is the producer of both subjects. His cameraman, Geoffrey Barkas, has, we hear, received many congratulations from technical experts on the high value of the work he has accomplished.

Cinema Assessments.

Battersea Borough Council has been considering the question of the assessment of cinema premises. Having made inquiries as to the basis adopted in other London districts, it has found that the methods adopted vary considerably. Being of opinion that the practice should be, as far as possible, uniform, the Council has asked the Metropolitan Boroughs Joint Committee to consider the advisability of suggesting some more uniform basis for the assessment of cinemas throughout London.

FORTHCOMING TRADE SHOWS

LONDON.

The Veiled Mystery (Vitagraph), Piccadilly Cine. T., 11, Feb. 9.
Love Maggie (Granger), West-End, 11.15, Feb. 9.
Monty Banks Comedies (Walturdaw), Shaftesbury Pav., 11, Feb. 9.
Cigarette Maker's Romance (Int. Prod., Ltd.), New Gallery, 11.30, Feb. 9.
Moon Madness (Jury), Own Theatre, 10 and 3, Feb. 10.

BELFAST.

Felix O'Day (Pathé), Panoptican, 11.15, Feb. 9.

BIRMINGHAM.

Way of a Man (Gaumont), Futurist, 11, Feb. 9.
Love Maggie (Granger), Scale, 11, Feb. 9.
Stop Thief (Goldwyn), Scala, 11, Feb. 10.
Carnival (Alliance), Futurist, 11.15, Feb. 10.

BRISTOL.

Pirate Gold (Pathé), Queen's, 11, Feb. 9.
Sunset Sprague (Fox), Palace, 11.15, Feb. 9.

CARDIFF.

My Lord Conceit (Stoll), Own Theatre, 11 and 3, Feb. 9.

GLASGOW.

The Charm School (F.-Lasky), Cinema House, 11, Feb. 9.
Girls Don't Gamble (Gaumont), Own Theatre, 11 and 2.30, Feb. 9.
In the Night (Granger), New Savoy, 11, Feb. 9.
Blackmail (Jury), Own Theatre, 2.30, Feb. 9.
Someone Must Pay (St. Mungo), Salon, 11, Feb. 9.
Wood Nymph (West. Imp.), Salon, 11, Feb. 10.
Cupid the Cowpuncher (Goldwyn), Cinema House, 11, Feb. 10.

LEEDS.

The Golden Hope (New Century), Cinema Ex., 3.30, Feb. 9.
Cupid the Cowpuncher (Goldwyn), Cinema Ex., 2.30, Feb. 9.
Jimmy Aubrey Comedies (Vitagraph), Cinema Ex., 11.40, Feb. 9.
The Headmaster (Astra), Cinema Ex., 10.40, Feb. 9.
Shoulder Arms (West. Imp.), Cinema Ex., 10.40, Feb. 10.
Number 17 (Fox), Cinema Ex., 11.40, Feb. 10.

LIVERPOOL.

Marriage Bubble (West. Imp.), Cinema Ex., 2.30, Feb. 9.
Two Little Urchins (Gaumont), Scala, 11, Feb. 9.
Two Little Urchins (Gaumont), Own Theatre, 2.30, Feb. 9.
Martin the Foundling (Regent Film Co.), Futurist, 10.30, Feb. 9.
In the Night (Granger), Cinema Ex., 3.30, Feb. 9.
Jimmy Aubrey Comedies (Vitagraph), Scala, 11, Feb. 10.
In the Night (Granger), Futurist, 11.15, Feb. 10.
Man Who Had Everything (Goldwyn), Cinema Ex., 11 and 3, Feb. 10.

MANCHESTER.

Girls, Don't Gamble (Gaumont), Futurist, 11, Own Theatre, 2.30, Feb. 9.
Behind the Curtain (L.I.F.T.), Cinema Ex., 11, Feb. 9.
The Great Redeemer (Jury), Cinema Ex., 2.30, Feb. 9.
Desert Love (Fox), Deansgate P.H., 11, Feb. 10.
Going Some (Goldwyn), Own Theatre, 11 and 3, Feb. 10.

NEWCASTLE.

Stop Thief (Goldwyn), New Pavilion, 11, Feb. 10.
In the Night (Granger), Stoll P.T., 11.15, Feb. 10.

NOTTINGHAM.

Idols of Clay (F.-Lasky), Long Row P.H., 11, Feb. 9.
She Played and Paid (Moss), Goldsmith P.H., 11, Feb. 9.
Cupid the Cowpuncher (Goldwyn), Picture House, 11, Feb. 10.

SHEFFIELD.

Stop Thief (Goldwyn), Picture House, 11, Feb. 9.
Girl of My Heart (Fox), Electra Palace, 11, Feb. 9.
From Out the Sky (Phillips), Union-st. P.P., 11, Feb. 10.
Nemesis (L.I.F.T.), Clayton's Bioscope, 11.15, Feb. 10.
The Great Redeemer (Jury), Own Theatre, 2.30, Feb. 10.

TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

"A WRESTLING MATCH."

FOR THE WORLD'S CHAMPIONSHIP.

Controllers ....Welahed Film Agency
Stars .....Stetcher and Caddock

A fine film reproduction of the wrestling match for the championship of the world was the principal feature of a varied bill shown on Thursday morning last by the Welahad Film Agency. The two protagonists, Stetcher and Caddock, resepctively of the United States Army and Navy, put up a wonderful contest, the men being so evenly matched that at the end of the bout, which lasted over two hours, Stetcher was only declared the winner by the narrowest of margins. The film was excellently stage-managed, every incident of the contest being easily followed. It is safe to say that those spectators who witness it on the screen will be, in this respect at least, more fortunate than many of the occupiers of the high-priced seats at the actual contest.

In addition to the above were also shown "The Tumbler," in which a number of high-spirited youngsters of both sexes indulge in mechanical sliding; "Uneasy Feet," a trifle in which the nether limbs, in addition to the pedal extremities, played a droll part; and a superb panorama, entitled "God's Own Country," including some beautifully tinted sun and moon effects.

* * *

"GIRLS, DON'T GAMBLE."

HOW A NERVOUS COUNTRY LOVER WINS A BRIDE.

Production..Gaumont Film Service, Ltd.
Type ..... Comedy Drama
Stars.....David Butler, Elinor Field
Length ..... 4,800ft.

Humour, sentiment, and swift action all go to make up the enjoyable film, "Girls, Don't Gamble," screened by Messrs. Gaumont at the West End Cinema on Tuesday, the 1st inst. The story deals with the theme that girls are prone to gamble when they choose a husband, often judging by appearances rather than the solid worth of a worker. The plot is well defined. James Fisher, son of a farmer, decides that he has no love of rural work, and is bent on being a motor mechanic. He buys a delapidated machine, that finally lands him in a ditch, but gains him a friend in Cassidy, who gets him a post in Latimer's Stores. This brings him into contact with Madge Rathbone, the youngest daughter in a family ruled by the wife, bent on getting so-called "gentlemen" husbands for her girls. The two eldest are engaged respectively to the shop-walker and one of the counter-jumpers of Latimer's Stores, and no one welcomes Madge's engagement to the handsome but humble lorry-driver. The two men plot to get him dismissed, and by "framing up" a loss from his lorry, succeed in their efforts. But Jimmie, once assured that his sweetheart and her father, hen-pecked though he is, are on his side, works like the proverbial Trojan, and succeeds in proving his own innocence. Chance also brings him to the aid of Latimer's Stores, which is being robbed by crooks, amongst whom is one of the shop-walkers. His reward is his marriage to Madge, and an assured position. The production is an excellent one from start to finish, and the acting of David Butler as the fine young nervous country lover who is yet able to use his brains, dainty Elinor Field, and the remainder of the cast all go to make the film one of the best.

* * *

"NUMBER 17."

STIRRING ADVENTURES IN ORIENTAL DEN.

Production .....William Fox
Type .....Drama
Star .....George Walsh
Length .....Five Reels

"Number 17" is a film containing all the punch and dash essential to popularity, and although the story is rather complicated the acting of George Walsh alone should ensure the film's success. When the next-door neighbour of Frank Theydon is murdered, the blame is attached to Mr. Forbes, who is the father of Theydon's sweetheart. Theydon, although slightly suspicious of Forbes, endeavours to help him prove his innocence. Shortly after he has cleared himself in the detective's eyes, Mrs. Forbes and Evelyn are kidnapped by a secret Chinese society, a member of which is responsible for the murder. Theydon rushes to the rescue, and an exciting time follows. Finally, matters are straightened out satisfactorily.

* * *

"SHIPWRECKED AMONG CANNIBALS."

CAMERA MEN SECURE THRILLING PICTURES.

Production ..... Universal Jewel
Type ..... Interest
Length .....Six Reels
Release .....April 21, 1921
Distributors ..... F.B.O.

"Shipwrecked Among Cannibals" is the experience of two intrepid American camera men, Edward Laemmle and William F. Alder, who set sail for the south coast of New Guinea, but were wrecked, and found themselves amongst the Kia Kia head-hunters, a tribe of grotesque and bloodthirsty looking savages. Their welcome was the reverse of cordial at first, but the tribe's confidence was gained by the presentation of beads, looking-glasses, and tobacco. Some deeply interesting scenes depicting the manners and customs of the tribe were filmed. Several hundred feet of film depict the head dance, in which the women, decorated with tufts of bird-of-paradise feathers on their heads and a few beads to complete their costume, dance in the centre whilst the men circle wildly around them. Discovery of the camera men led to a sudden termination of the dance, and the pursuit of the camera men by the whole of the tribe. They reached camp in safety, and ultimately returned to civilisation after an absence of thirteen months.

The film, which is down for early release, will make a sensation wherever shown, and the F.B.O. are to be congratulated on having the handling of this picture in England. A Press view was given at the F.B.O. Private Theatre last Wednesday afternoon.

* * *

"THE HEADMASTER."

FILM VERSION OF SUCCESSFUL COMEDY.

Production ..... Kenelm Foss
Star .....Cyril Maude
Type ..... Comedy
Length ..... Five Reels
Distributors ..... Astra Films

All concerned have reason to be gratified with the success attending the trade showing of this all-British production at the Alhambra recently. Adapted from the play of Wilfred T. Coleby and Edward Knoblock, the film deals with the story of the Rev. Cuthbert Sanctuary, the elderly headmaster of Carchester School, a widower with two daughters. The Hon. Cornelia Grantley, a lady of the managing type, is instrumental in getting Cuthbert nominated to a bishopric, with the ultimate view of marrying him. The Rev. Cuthbert, at first elated with the prospect, repents his decision, and refuses the bishopric, with the result that Mrs. Grantley, in turn, refuses to marry a mere headmaster. Mr. Cyril Maude, in his original part, acts in the true comedy spirit throughout, and gives some clever human touches to his performance, which was greatly appreciated. Miss Louie Freear, who has only a small part, to the disappointment of her many admirers, gives a very funny inpersonation. Marie Illington did exceedingly well as Mrs. Grantley; Miss Margot Drake and Miss Ann Trevor are well cast as the two daughters Portia and Antigone; and Gordon Craig and Lionelle Howard, amongst others, did admirably. Some typical English country scenes are screened, and the life of a public school, with boys at work and play, is admirably shown. Mr. Kenelm Foss is to be congratulated on a very excellent production.

* * *

"THE TREVOR CASE."

BRUTAL TREATMENT OF INNOCENT WIFE.

Production ..... Blackburn
Type ..... Drama
Stars .....Robert Gordon and Sylvia Breamer
Length ..... Five Reels
Distributors ..... Jury's

A good proposition for any exhibitor, "The Trevor Case" is a mystery drama of decided value. The action is particularly rapid, and the acting a triumph for the two stars and the excellent supporting cast. As is the case with all the films handled by Jury's, the attention to detail is very thorough, and the photography excellent. The story concerns a brutally treated wife, whose husband is appointed guard to the Captain he suspects of being his unfortunate partner's lover. The Captain is being tracked by a band of aliens who are after the formula of a mystery dye. The husband swears to kill his supposed rival, but when he attempts to carry out his threat, the shot ends his own life. With his dying breath he declares that the Captain was responsible, and thence onwards the film is devoted to the endeavours of the innocent man to clear himself. Finally the head of the band, in an effort to gain his objective, supplies the necessary evidence for the Captain's release.

[See our Film Markings.]

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FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

Reference No. .. .. 6—10.
Suit high-class audience.....A | Suit sensational audience C
Suit average audience.....B | Suit any audience .....D

EXCLUSIVES.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability.
Notknown	My Lord Conceit ..	Stoll-Thornton	Melodr'ma	5960	9¼	C B
Feb. 20, 1922	The Charm School ..	Famous-Players Lasky	Comedy	5000	9¼	A D
March 2, 1922	Red Foam	Walturdaw-Sleznich	Melodr'ma	5634	9	C B
April 25, 1921	His Jonah Day ..	Vitagraph-Aubrey	Comedy	2000	9	B
June 20, 1921	The Mysterious Stranger ..	Vitagraph-Aubrey	Comedy	2000	9	B
Notknown	Cupid the Cow Puncher ..	Goldwyn	Comedy-Drama	5000	9¼	B D
Notknown	Cartoon—Interest ..	Bray-Goldwyn	—	1000	9	D
Notknown	Behind the Curtain ..	L.I.F.T.U.C.I.	Drama	6000	9¼	C B
Notknown	The Trevor Case ..	Jury's-Blackton	Melodr'ma	5000	8¾	C B
Notknown	Desert Love	Fox-Minx	Drama	4700	9¼	C B
Notknown	Welahed	Set of Interests	—	1000	8¾	B
Notknown	Thy Soul Shall Bear Witness	General-Swedish	Tragedy-Drama	6400	8¾	C
Notknown	The Little Diplomat ..	Regent-Trench	Comedy-Drama	5000	9	B D
Notknown	Dimby	1st National Neilan	Melodr'ma	6000	9¼	B
Notknown	Polar Bear Hunting.. ..	General-S. B.	Interest	850	9¼	D

OPEN MARKET.

Feb. 2	Fox News	Fox	Interest	—	8¾	D
Feb. 7	Pathé Pictorial	Pathé	Interest	—	9	D
Feb. 7	Pathé Gazette	Pathé	Interest	—	8¾	D
Feb. 7	Fox News	Fox	Interest	—	9	D
Notknown	Pathé Sunbeam	Pathé	Interest	—	8¾	D

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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ACCRINGTON.

NEW HIPPODROME.—R. M., Mr. Donald O. Clark; Mus. D., Mr. J. H. Jackson.—Wal Langtry, the popular comedian, heads a capital bill here. Reg. Amber entertains with clever items; Victor and Verne, the college boy athlete and Sandow girl, submit a smart speciality act; Carlos Menard, violinist, is a novel turn; Tambo and Tambo; with dexterity, manipulate tambourines; Lydia and Cath, harmonising duettists; and Rex Romaine and Doris Dainton present "A Vaudeville Cocktail."

Boots, The Chemists, 89-91, Blackburn-rd.

ASHTON-UNDER-LYNE.

THEATRE ROYAL.—P. & M., Mr. Chas Revill; A. M., Mr. Chas. Revill, junr.; B M., Mr. Jno. Revill.—Messrs. J. and L Brennan's company is here with the spectacular pantomime, "Red Riding Hood."

EMPIRE HIPPODROME.—P., Messrs W. H. Broadhead & Son; G. M., Mr. H Winstanley; A. M., Mr. Jno. Boyle.—Heading a good variety "bill" is the wizard, Dr. Walford Bodie, supported by Mlle. La Tesla. Other star "turns" are Billy Moreton, in a novel act; Frank Preston, comedian; Anna West, eccentric comedienne; Mark Stove and Jose Bradly "Revue for Two"; Permane Bros., the originators of "Nightingale's Courtship"; Harry Ray presents "Boon Boys" and Doris in "An Act of the Moment"; Ted Waite, comedian.

Boots, The Chemists, 140, Old-sq.

BARROW-IN-FURNESS.

ROYALTY.—L., Mr. Hugh Robertson; M., Mr. T. W. Armstrong.—Mr. Perci Leonard presents "Aladdin," with Ethel Hall in the title-rôle.

TIVOLI.—L., Signor Pepi; M., Mr. J. G. Johnson.—Holloway and Austin, Jim Nolan, Sisters Gannon, Grace Edwards, O'Neil and Flynn, Clown Argo, and Emmerson and Lynch.

BATH.

THEATRE ROYAL.—L. & M., Mr. Arthur Carlton, J.P., R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges.—One of the Carl Rosa opera companies is here in a round of operas. Business continues to be remarkably good.

PALACE.—D., Mr. W. S. Pearce. — A "straight" variety bill is heded by South wood and Pink Lady, in capital act. Also here are Eric Mason, ventriloquist; Isa Wise, chorus comedienne; J. E. Sutton, entertainer, at the piano; Lorrie and Tomboy, in a comedy burlesque, "A Nursery Nightmare"; and the Four Revels dance themselves into high favour with the audience.

Boots, The Chemists, 21-22, Union-st.; 56, Southgate-st.

BARRY DOCK.

THEATRE ROYAL.—P., Tours, Ltd.; M. D., Mr. Arthur Carlton; R. M., Mr. Harry Watson.—Fred Clements presents "Dick Whittington and His Cat." Artists include Mr. Frank Leigh, Miss Ida Wise, and Mr. Jack Volta.

VINT'S PALACE.—P., Mr. Leon Vint; M., Mr. H. E. Gilbey.—Frank and Rose O'Neill, vocal and instrumental harmony; the Daly Boys; and pictures.

Boots, The Chemists, 85b, Holton-road.

BATLEY.

THEATRE AND OPERA HOUSE.—G. M., Mr. Perci Leonard; Mus. D., Mr. A. E. Hirst.—Miss Rosetta Hawtrey presents "My Sweetheart."

BEDMINSTER.

HIPPODROME.—The variety part of the programme is presented by Edyth Dares' Qualities Costume Party, in a merry mélange of mirth, music, and movement: pictures.

Boots, The Chemists, 9-10, Wine-st.

BILSTON.

ROYAL AND HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Fred Rothery-Ellis.—The musical comedy revue, "Lizzie" is being presented here by the Northern Entertainments. Specialities by Wallace Orton, male quartette, and Lily Bell's Six Bon-Bons.

BIRKENHEAD.

ARGYLE THEATRE.—Sole P. & M., Mr. D. J. Clarke; A. M., Mr. H. O'Neill; Mus. D., Mr. A. Workman.—Joe Cohan and Anna Dorothy (Two Wise Fools) are a decided attraction, as also is Wilson Hallett, in his clever impersonation of children. Other prominent turns are those of Adelaide Gretton and Violet Locke, in a charming musical act; Albert Broughton, comedian; the Hedjaza-Feisue troupe of Arabian acrobats; the Sisters Lea, accomplished dancers; and the Brothers Walsh. Brown's Royal Bioscope also lends variety to the programme.

HIPPODROME.—Sole P. & M., Mr. D. J. Clarke; A. M., Mr. Charles Eastwood; Mus. D., Mr. J. Whitelock.—The musical absurdity, "The Disorderly Room," admirably presented by Tom Walls and Leslie Henson's company; the Hanlon Bros., in "The Station Hotel" Lucille Benstead, Australian vocalist; Billy Leonard, comedian; the Lombard Troupe, versatile artists; Scot Gibson, comedian; and Peggy Hopkins and Frank Roach, speciality dancers and vocalists.

Boots, The Chemists, 239-241, Grange-rd.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh. —Violet Luddington's company is presenting "The Yellow Ticket." Leading characters by Miss Luddington, H. Elliott-Ball, Jeoffrey Fulton, Stephen Sorley, &c.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—Programme includes Peter Pariss, L'Incognita and John Amadis. Three Scamps, Arthur Astill, Sisters De Winne, Corri and Cervi, Oral and Dixie. Arthur Leslie, &c.

Boots, The Chemists, 12-18, Market-street; Church-street, and Station-road.

BOSTON.

NEW THEATRE.—P., The Boston Scala Theatre Co., Ltd.; M. D., Mr. G. Aspland Howden; Mus. D., Mr. F. J. Shaw, A.R.C.M.—Messrs. Arthur Watson presents the pantomime, "Sinbad the Sailor." Specialities by The Military Maids, The Four Aces, The Revena Girls, and the Great Ben Bojama Troupe of Arabs.

SHODFRIARS.—L. and M., Mr. Gus Levaine.—Messrs. Jimmy Wood present the pantomime, "Robinson Crusoe."

Boots, The Chemists, 33, Market-place.

BOURNEMOUTH.

THEATRE ROYAL. — S. P., Messrs. David Allen and Sons; S. L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus D., Mr. Tom Brown.—"The Right to Strike" is thoroughly enjoyed by enthusiastic audiences.

BOSCOMBE HIPPODROME. — P., The South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Claude E. Marner; Mus. D., Mr. G. H. Atkinson.—"Broadway Jones" is the attraction here. A very capable cast extracts the maximum of fun from this very entertaining play.

Boots, The Chemists, 108, Commercial-rd.; 76-78, Old Christchurch-rd.; 50, Charminster-rd.; 302, Holdenhurst-rd.

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M. & L., Mr. W. H. Broadman; A. M., Mr. A. Coote Suggit; Mus. D., Mr. E. Oram.—Charles Austin and company in "Pretty Peggy."

THEATRE ROYAL.—M., Mr. Lawson Lambert; Mus. D., Mr. Sommerlad.—"The Blue Lagoon."

GRAND.—P., Mrs. Kimberley; G. M., Mr. F. Liston; A. M., Mr. J. Thomas; Mus. D., Mr. T. Parsons.—"The Movie Maid."

PALACE PIER THEATRE.—G. M., Mr. J. W. Cordiner; Mus. D., Mr. F. W. Pickard.—"The Purse Strings."

WEST PIER THEATRE.—M., Mr. A. W. Scholey; Mus. D., Mr. H. Crapps.—"Arms and the Man."

Boots, The Chemists, 64, Church-road, Hove; 204, Church-road, Hove; 88, Preston-road; 17 and 18, James's-street; 19, London-road; 158-162, Western-road.

BRISTOL.

PRINCE'S THEATRE.—M. D., Mrs. Jas. Macready Chute and Mr. John Hart; M., Mr. J. Ellis-Miller; A. M., Mr. Geo. M. Chute; Mus. D., Mr. Geo. R. Chapman.—"Tom, Tom, the Piper's Son." This charming and delightful pantomime has now entered upon its last three weeks' run.

THEATRE ROYAL.—P., Bristol Theatre, Ltd.; R. M., Mr. J. Windsor-Stevenson.—This bright, breezy, and laughable pantomime, "Cinderella," is still going strong.

HIPPODROME.—M. D., Sir Oswald Stoll; M., Mr. S. Fortescue-Harrison; A. M., Mr. Edwd. Fryer; Mus. D., Mr. Howard W. Galpin.—Frederick Bentley presents the amusing sketch, "All Tied Up"; Constance Wentworth, Helen Alston, and Frederic Lake, in musical and comedy interlude; The Five Jovers, in eccentric musical comedy; Knapp and Cornalla, the comedy couple; Torino, the master juggler; and Syd Sydney, versatile entertainer.

EMPIRE.—M. D., Mr. Harry Day; M., Mr. Coram Smart; A. M., Mr. Frank Riego; Mus. D., Mr. Geo. A. Main.—A strong variety programme is headed by the Great Raymond, the illusionist, also in the funny absurdity, "A Trip to Spooksville." Other turns appearing are those screamingly funny comedians, Naughton and Gold; Marcelle De Vere, the cycling violiniste; the Bros. Williams, the Anglo-Welsh entertainers; and the Golda-Penville Quartette.

BURNLEY.

EMPIRE.—P., Victoria Opera House Co., Ltd.; M. D., Mr. W. C. Horner.—Hinode, a clever illusionist; Doris Gaskell, vocalist; Geo. Hylton, comedian; Gene Gordon, comedy act; Bellinis, pot pourri act; Tom and Kitty Major, in "After the Overture"; Lovick Jewels, musical act.

PALACE.—P., Burnley Palace and Hippodrome Co., Ltd.; R. M., Mr. Allan Williams.—Arthur Bernadi, protean artist; Haig Brothers and Ryan, songs and comedy; Tom Payne, musician and athlete; Jack Allen, ventriloquist; Frank Melvin, comedian; The Coenans, Indian speciality act.

Boots, The Chemists, 90, St. James-street.

BURSLEM.

HIPPODROME.—P., Mr. P. Collins; M., Mr. Johnson.—Burslam Brothers present the musical comedy, "Spick and Span."

Boots, The Chemists, 28-30, Queen-street.

BURTON-ON-TRENT.

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett (decd.); Licensee & Business Executrix, Mrs. H. G. Dudley Bennett; R. M., Mr. John H. Stevenson.—Mr. W. W. Ellis's company present "A Week-End."

Boots, The Chemists, 161, High-st.; 1, Lichfield-st.; 154, Station-st.; 29, Borough-rd.

BUXTON.

OPERA HOUSE.—P., The Buxton Gardens Co., Ltd.; Sec. & G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—Mr. Clarence Hurst and company, "French Leave."

CINEMA HOUSE.—L. & M., Mr. Allan Milton; R. M., Mr. James Pilkington; Mus. D., Mr. Reg. Goddard.—Hall Bros. and Hall, entertainers; and pictures.

PICTURE HOUSE.—Sole P., Mr. Allan Milton; Mus. D., Miss E. L. Mainwood, G.S.M.—Afternoons, 2.45 to 5; evenings (continuous), 6.30 to 10.30.

Boots, The Chemists, 46-50, Spring-gardens.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; Res. M., Mr. P. H. Adams; Mus. D., Mr. J. Gilby Briggs.—On Monday, for three nights only, The Bijou Amateurs present "Beauty and the Barge." On Thursday, for three nights and a matinée, Rosa Lynd's Co. in "The Ruined Lady."

Boots, The Chemists, 31, Petty Cury; 6, Market-hill; 86, Mill-road.

CANNOCK.

HIPPODROME.—L., Mr. B. Kennedy; M., Mr. H. Elliman; Mus. D., Mr. A. Thompson.—The farcical sketch, "No Man's Land," is presented by Josh Clifton. The programme includes variety acts by Ivy Johnson, Harlem and Bronx, Molly West, George Prince, Gyp, and The Monzos.

CARDIFF.

NEW THEATRE.—Sole P. & M., Mr. Robert Redford; Mus. D., Mr. Arthur Angle.—After a most successful pantomime run, Mr. Robert Redford has commenced his season with "The Dollar Princess."

PLAYHOUSE.—M. D., Mr. C. Hamilton.—"The Home of the Faries" is presented at this popular house twice nightly.

EMPIRE.—P., Moss' Empires, Ltd.; A. M., Mr. C. T. Hutchison; Mus. D., Mr. D. Griffiths.—Revue, "The Whirligig," principal artists being Tom Stuart, Archie Glen, Claire Romaine, Fay Govan, and Joseph Victor.

Boots, The Chemists, 36, Queen-street; 31, Albany-road.

CASTLEFORD.

QUEEN'S. — P., Castleford (Queen's) Theatre Co., Ltd.; M. D., Mr. Will H. Emerson.—Carney Cairo's pantomime, "Aladdin," is here, the cast including May Harper, title-rôle. In addition are the well-known Gemmel Bros.

Boots, The Chemists, 79a, Carlton-street.

CHELTENHAM.

THEATRE AND OPERA HOUSE.—L., Mr. Robert Redford; G. M., Mr. H. Oswald Redford; Mus. D., Mr. H. Teague.—Messrs. Grossmith and Laurillard's company present "Chu Chin Chow." Mr. Arthur Poole as the Shayk, Mr. Francis Hope as Kasim, Miss Winifred Wellswood as Marjanat, Miss Nellie Rennie as Zahrat, supported by a brilliant cast.

COLISEUM.—P., Mr. H. G. Beard; R. M., Mr. A. H. Greenland; Mus. D., Mr. J. H. Shackleton.—Mr. Ernest Dottridge presents his musical absurdity, "My Son Sammy."

TOWN HALL.—P., Cheltenham Corporation.—At the Sunday evening concert Mr. John Story gave his monologue, "People of Dickens," Mr. A. J. Willing sang "Come into the Garden, Maud," and the conductor of the orchestra was Mr. J. H. Whittaker. On Monday the Charlton King Choral Society rendered "Tom Jones." To-morrow Dame Clara Butt gives a farewell concert, assisted by Miss Vivian Roberts, soprano; M. Melsa, solo violin; Miss Grace Torrens, solo piano; and Mr. Kennerley Rumford.

Boots, The Chemists, 129-130, 189, High-st.

COATBRIDGE.

THEATRE ROYAL.—P., Coatbridge Entertainers, Ltd.; R. M., Mr. W. Sowerby; Mus. D., Miss Frances Heath.—Arthur Sleep presents "The Babes in the Wood" pantomime.

EMPIRE.—P., Coatbridge Picture House, Ltd.; G. M., Mr. Harry Lucas; Mus. D., Mr. H. McVey.—The Waverley Kids in a vocal, dancing and comedy scena; Chrissie Daly, comedienne and dancer; Barney Noble, comedian; and pictures.

DEWSBURY.

THEATRE ROYAL.—P., Messrs. Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. J. Field.—Messrs. Macdonald and Young present "Paddy the Next Best Thing."

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Dewsbury Amateur Light Operatic Society present "Princess Caprice."

Boots, The Chemists, 38, Market-place.

DONCASTER.

GRAND.—P., Palace Theatre (Doncaster), Ltd.; R. M., Mr. A. E. Dobney.—Mr. Will Dalton presents "Heads or Tails?"

Boots, The Chemists, 70-71, Frenchgate.

DOVER.

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; R. M., Mr. C. Taylor Lawson; M. C., Mr. W. Medhurst.—E. M. Billcliffe presents the musical revue, "Maid of the South."

Boots, The Chemists, 11, Cannon-st.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. & Licensee, Mr. W. Firth; D. & M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—Miss Florrie Forde's pantomime, "Red Riding Hood," is drawing packed houses here. The pantomime, which has been produced by Mr. George Melbah, goes with a swing from start to finish. Miss Maisie Ayling makes a dashing Prince Fearless; the part of Red Riding Hood is neatly enacted by Miss Peggy Dane, and other principals are Misses Kitty Hewson, Doris Ascot, Mr. Eddy Walker (Simple Simon), Messrs. Stevens and Renoir (Johnny Stout and Jimmy Green).

QUEEN'S.—P., Mr. Arthur Henderson.—Vaudeville here by Lapucci Duo, in comedy and gymnastic act, and Billie Roberts, Scotch comedian. Pictures complete.

KINNAIRD. — P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. H. E. Loseby.—A delightful programme of music is contributed by the symphony orchestra; grand organ selections by Mr. G. H. Millers; and pictures.

Boots, The Chemists, 14, Reform-street.

EASTBOURNE.

DEVONSHIRE PARK THEATRE. — L. & M., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—Mr. Leon M. Lion's company in "Brown Sugar."

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—Archie Pitt, Gracie Fields and company in "Mr. Tower of London."

THE DEVONSHIRE PARK.—M. & Sec., Mr. E. A. Brown.—Daily concerts by the orchestra under the direction of Captain H. G. Amers. Vocalists: Miss Lily Heenan, soprano; and Mr. Montague Criddle, tenor. On Friday afternoon classical concert, with Lelia Kanevskaya, Russian pianist.

Boots, The Chemists, 14-16, Sussex-gardens; 6, Seaside.

GAINSBOROUGH.

KING'S THEATRE.—Lessee, Mr. Arthur Carlton; R. M., Mr. J. H. Stear; Mus. D., Mrs. E. E. Leaning.—Mr. B. Bert presents the musical comedy burlesque, "Do You Know Why?"

Boots, The Chemists, 30, Market-place.

GLOUCESTER.

PALACE THEATRE.—P., Messrs. Poole's Theatres, Ltd.; M. D., Mr. J. R. Poole.—Mr. Sydney Morris presents the revue, "Hullo, 1921," a capital production, in which Miss Lily Hartley is seen to advantage, and Teddy Cooke proves a real comedian. Miss Gracie Scarbro has a splendid voice. Bloom, jazz violinist, presents a good speciality.

HIPPODROME.—P., Messrs. The Gloucester Hippo. Co.; Booking Manager, Mr. W. Edward.—As a change from variety and revue, we have here this week the presentation of the film, "Earthbound."

Boots, The Chemists, 139, Westgate; 94-95, Northgate-st.

GREENOCK.

KING'S THEATRE.—P. and M., Messrs. A. B. and J. J. Wright; Mus. D., Mr. James Murchie.—Mr. Frederick G. Lloyd's company in "A Chinese Honeymoon" is the attraction here.

Boots, The Chemists, 24, Hamilton-street.

GRIMSBY.

PRINCE OF WALES' THEATRE.—M. D., Counc. J. H. Curry; A. M., Mr. S. S. Hawdon; Mus. D., Mr. J. Bingley.—Mr. Walter Paskin's company is here in the very attractive musical comedy, "His Little Widows." This is presented by a strong company.

PALACE THEATRE.—M., Counc. F. V. Walford; A. M., Mr. H. S. Surfleet; Mus. D., Mr. Tom Stevens.—Fred Currin, comedian; Jack Morrissey, in "Cowboy Sports and Pastimes"; Lee Worth, operatic soprano; The Mayne Steppers, novelty dancers; Loie Conn, in "A Musical Deception"; Dorothy McBlain, in throat whistling; The Horburys, in a musical act.

Boots, The Chemists, 108, Cleethorpes-road.

HALIFAX.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; Mus. D., Mr. Edwin James.—George Edwardes' company are appearing here in "Our Peg." Prominent in the cast are Alfred Wellesley, Noel Dainton, Josh Dixon, Doreen Laugton, Mabel Munro, and May Ralph.

GRAND.—P., Northern Theatres C., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. L. Crabtree.—Cecile Barclay and Rupert Lister's company are presenting "Diana of Dobson's."

PALACE.—P., The Palace Theatre (Halifax), Ltd.; M., Mr. W. Jackson; Mus. D., Mr. W. Davidson.—Jimmy Jewell and company provide a strong feature in their sketch, "Idle-itis." Other good turns are: Ronald Knight and Shield Brady in vocal scena; Thora, ventriloquist; Esa Japanese Trio; Brothers Leo, comedians; and Arthur Clifford.

Boots, The Chemists, 1, Corn Market.

HANLEY.

GRAND.—M. D., Mr. Alan Young; M., Mr. Albert Bulmer.—Oswald Williams and company are mystifying large audiences; Daisy Taylor, comedienne; Geo. French, comedian; Edward Pierce and Marie Rostyn, in fun and harmony; Archie Hill, tenor; Violet Grey, comedy artist; and Thornley Dodge, in studies, skits, and sketches, also appear.

Boots, The Chemists, 24-26, Piccadilly.

HASTINGS.

GAIETY.—M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt; M. D., Mr. Thos. Hilton.—Jack Goodson's company are here playing the musical comedy "Oh! Julie."

PALACE PIER.—M. D., Mr. J. H. Gardner; B. M., Mr. Percy Brown.—Concerts twice daily (including Sundays) by Norfolk Megone and his orchestra. Miss Clarice Follington, soprano, is appearing this week.

ROYAL CONCERT HALL.—P., Elite Picture Theatres (Hastings and Bristol), Ltd.; R. M., Mr. M. Williamson Broad.—The Hastings Corporation present Julian Clifford and his orchestra daily. Ceredig Walters, baritone, concludes his visit today. Next Saturday afternoon Fannie Davies is billed to give a pianoforte recital.

Boots, The Chemists, 17-19, Robertson-street; George-street; 48, London-road.

HEBBURN.

THEATRE ROYAL.—L., Mr. J. Grantham; M., Mr. G. Grantham; Asst. M., Mr. J. Sherwood.—Bonelli, the musical Italian, is here, together with Mabon and Morris, comedians and eccentric dancers. To-morrow night (Thursday) the comic pantomime, "Dick Whittington and His Cat," will be presented.

HITCHIN.

BLAKES' THEATRE.—P., Blake Bros. (Theatres), Ltd.; R. M., Mr. Will Rolston; M. D., Mr. L. G. Shrine.—Cambo and Castell, "The Monkey and the Maid," in a musical act; Muriel White, versatile entertainer at the piano; and pictures.

HITCHIN PLAYHOUSE.—P., Hitchin Playhouse, Ltd.; R. M., Mr. R. A. Brown; Mus. D., Mr. Fred Baker.—The Soga Trio, Japanese artists; Tom Bracewell and his wonderful doll; Arthur Haynes, the comedian with a voice; and pictures.

HUDDERSFIELD.

THEATRE ROYAL.—D., Mr. Alfred Wareing; A. M., Mr. J. R. Gregson.—The Carl Rosa Opera Co. are here this week.

PALACE.—M., Mr. Herbert Garside.—The Elliott-Savonas; Fred Sylvester, equilibrist; Hayden and Nevard, episode, "Now and Then"; George Latour, juggler; Yamamoto and Miss Koyoshi, equilibrist; Les Gravettas; and R. E. Livesey, ventriloquist.

Boots, The Chemists, 16-18, King-st.

IPSWICH.

LYCEUM. — P., Ipswich Lyceum Ass.; Lessee, Mr. E. H. Bostock; M., Miss Edith Parkyn; Mus. D., Mr. H. Lewin Taylor.—Miss Mary Austin's company in "Margaret Catchpole."

HIPPODROME.—P., Mr. E. H. Bostock; M., Mr. R. Hendry; Mus. D., Mr. Morby.—Jack Cromo's company in pantomime, "Humpty Dumpty."

Boots, The Chemists, 22, Tavern-street; 52, Westgate-street.

JARROW.

THEATRE ROYAL.—L., Mr. Hugh Robertson; M., Mr. J. D. Robertson.—Mr. Wilson Benge and company are presenting "A Cowboy's Wedding." On Friday evening "Safe Home Again" will be presented.

EMPIRE.—M., Mr. Tait.—The Three Sisters Saxonica, in a musical, vocal, and dancing act.

THE KINO.—M., Mr. Percy Dawsone.—The Great Bremi, in a comedy act.

JERSEY.

OPERA HOUSE.—L., Messrs. Edward Marris and Albany Ward; R. M., Mr. Fred Benton; Mus. D., Mr. A. W. McKee.—There has been phenomenal booking for the pantomime "Babes in the Wood," presented by Mr. Carlton Fredericks.

Boots, The Chemists, 25, Queen-street.

KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. A. Walshaw; Mus. D., Mr. W. Lupton.—Jack Lane, the well-known Yorkshire rustic comedian, heads the bill here. Other intersting turns are promised, from Harry Fisher, the tricky trombone; Cissie Cameron, comedienne; Lambournes, vocalists and dancers; Manuel Vega, comedia;n The Yelson Trio, gymnastic act; and Irnan, sentimental pierrot.

Boots, The Chemists, 58, Cavendish-street.

KENDAL.

ST GEORGE'S THEATRE.—P., Mr. R. F. Chorley; B. M., Mr. J. W. Butler; Mus. D., Mr. T. B. Jackson.—Norman, the musician, with Les Classiques, including Anita Billiti and Lisa Corri, and pictures.

KETTERING.

COLISEUM.—P., Messrs. Thompson Bros.; G. M., Mr. Arthur Thompson; S. M., Mr. Bennett; Mus. D., Mr. Wilf. Sturman.—Miss Chrissie Claremont's Productions present the musical comedy, "Oh My!"

Boots, The Chemists, 31-32, Market-place.

LEEDS.

GRAND.—P., Theatre and Opera House Co. (Leeds), Ltd.; M. D., Mr. John Hart; R. M., Mr. Wynn Miller; Mus. D., Mr. R. W. Watt.—The pantomime, "Sinbad the Sailor."

ROYAL.—M. D., Mr. Francis Laidler; R. M., Mr. J. Hindle; Mus. D., Mr. Thomas Coomer.—All the pantomime records have been broken here, and "The Babes in the Wood," Mr. Laidler's production, is to have a further extension until the last week in March.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Jos. Nelson; Mus. D., Mr. Sam Ambler.—Fred Kitchen, supported by Maisie Gay, in a humorous sketch, "Our Home," heads an interesting bill, which includes Du Calion, comedian; H. J. Corner's musical ensemble "Symphonia"; Ten Loonies, musical comedians; New Macs Wyn and Ivy; and The Robertys.

HIPPODROME.—P., Variety Theatre Controlling Co.; R. M., Mr. Bertram J. Brown; Mus. D., Mr. Herbert W. Lister.—George Graves and his company provide excellent entertainment in a new sketch, "Taken and Wanted," whilst a programme of exceptional merit is contributed to by Ackroyd and Rose Hardy, in a delightful musical number, "Old Memories"; Mlle. Beretta Trio, Grecian gymnastic display; Dolly Victoria and assistant, trick cycle act; Chas. Berkeley and Nellie Turner; Wallie Pearce, dancer; and Mollie Drew, comedienne.

QUEEN'S.—L., Mr. J. Woodthorp Stead; R. M., Mr. G. W. Ashton.—Pantomime continues to be the attraction here, and Mr. T. F. Convery's version of "Cinderella," with Frank E. Franks as principal comedian, is an entertaining show.

VARIETIES.—R. M., Mr. H. Vernon Hague.—A dramatic episode, "The Thunderbolt," by Jas. Willard and Raymond Wallace, heads a good bill, which includes The Ida Victor, Lester Newby, Ladd West, Melovas, and Elsie Donald.

Boots, The Chemists, 7-9, Bond-st.; 112-114, Briggate; 29, Boar-lane.

LEEK.

GRAND THEATRE AND HIPPODROME.—P., The Leek Theatre Co., Ltd.; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass; Mus. D., Miss Agnes Bratt.—"A Lone Star Ranger," and other pictures of interest.

SALISBURY PALACE.—P., Mr. Sampson Salt; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass.—"A Fight for Love" and other films.

Boots, The Chemists, 17, St. Edward-st., and Sheep Market-st.

LEITH.

ALHAMBRA. — P., Alhambra (Leith), Ltd.; M. D., Mr. Henry Lees; G. M., Mr. John W. Caithness; R. M., Mr. James Cousins; Mus. D., Mr. Joseph Smith.—A musical comedy entitled "Dinkie Darling" is presented here, with an excellent cast, including among its more prominent artists Flora Macdonald and Dalton Payne, who are ably supported by Will Murray, Alf. Bish, Lil Bolton, and a smart beauty chorus.

Boots, The Chemists, 15, Leith-walk.

LOUGHBOROUGH.

THEATRE ROYAL.—R. M., Mr. W. H. Deacon.—Mr. and Mrs. H. Elliman present the pantomime, "Puss in Boots." Among a capable cast Miss Jill Jeyes (principal boy), Sammy St. John (dame), and Little Johnny (Puss in Boots), deserve special mention.

Boots, The Chemists, 10, Market-place.

NEATH.

PALACE.—P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; R. M., Mr. E. Gilley.—An excellent programme includes the Artistic Four, in their novel musical and vocal act; and Campbell and Scott, the flying Scotsmen, in comedy gymnastic and burlesque balancing.

GNOLL HALL.—P., Gnoll Hall Picture and Variety Co., Ltd.; Sec., Mr. Glyn Gething; M., Mrs. L. Trueman; M. D., Mr. Geo. E. Hutchins.—Spalding and Vanguard, in their original burlesque, "Charlie's Night Out"; Lyons and O'Moore, comedy duo, are two popular variety turns. The star pictures, "The Lass o' the Looms," featuring Stella Muir, and "Snow in the Desert," featuring Violet Hopson and Stewart Rome, make up an attractive programme.

Boots, The Chemists, 56, Wind-st.

NORTHAMPTON.

NEW THEATRE.—G. M., Mr. Percy H. Gallagher; Mus. D., Mr. Lawrie Owen; S. M., Mr. Fred Murray.—Artemus, comedy specialist; Foster and Ninon, Arthur Woodville, The Brooklyn Comedy Four, &c.

Boots, The Chemists, 6, Gold-street.

NORTH SHIELDS.

THEATRE ROYAL.—L. & M., Mr. Stanley Rogers; G. M., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; M. D., Mr. Charles Turner.—Mrs. A. E. Smith's company, with pantomime, "Mother Goose."

BOROUGH THEATRE.—P., Messrs. Thompson and Collins; G. M., Mr. T. F. Hill; R. M., Mr. James Johnson; M. D., Mr. Cecil Lavender.—The Three Laurels, in speciality act; Joan Downing, contralto; and pictures.

Boots, The Chemists, 15-17, Saville-st.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock and Fitt; M., Mr. Hy. Furnivall.—J. Shaw and company present "The Quaker Girl."

HIPPODROME.—P., Messrs. Bostock and Fitt.—Varieties: Ful-Gora, Seven Bramusas, Woodward and Page, Syd Moorhouse, Franco, Derry and Sloan, Pauline Travis, Pathé's pictures.

THATCHED PICTURE THEATRE.—P., Mr. J. O. Bond; M., Mr. G. Starkey.—Varieties: Dollie and Billie, Martin Dawson.

ELECTRIC CINEMA THEATRE.—P., F. H. Coopers, Ltd.; M., Mr. H. Rinder.—Varieties: Billy Camp, Phyllis Gliddon.

Boots, The Chemists, 38, London-street; Brigg-street; 6, Goat-lane; 22, Magdalen-street.

OLDHAM.

GRAND.—P., Oldham Empire Theatre of Varieties Co., Ltd.; G. M., Mr. E. Dottridge; A. M., Mr. H. Kilrow.—J. A. E. Malone's company appear in a double bill, the musical comedy, "High Jinks," being presented on the first three nights, and "Oh! Joy" the latter half of the week.

PALACE.—P., Oldham Empire Theatre of Varieties Co., Ltd.; G. M., Mr. E. Dottridge; A. M., Mr. E. Sharrocks.—Ching Wu, in a wonderful Chinese illusion performance; Miss Ina Hill, the celebrated prima donna; Ormonde and Tora, trick cyclists; Billy Bennett, the French humorist; Paul Thompson, who talks and sings; Black and Brown, in "An Act of Colour"; Mark Rivers, light comedian; and the Palace pictures.

ROYAL.—P., Oldham Empire Theatre of Varieties Co., Ltd.; G. M., Mr. E. Dottridge; A. M., Mr. H. C. Moroney.—Mr. Denville's company are appearing in "His Indian Wife," with Miss May Fairclough, Bert Bannister, Ed. Louis, and a strong company.

Boots, The Chemists, 40-42, Mumps; 28, Market-place.

OSWESTRY.

KING'S THEATRE.—P., Mrs. Wally George; M., Mr. W. George.—King's Bijou Orchestra; the Enterprise Productions present their musical revue, "Wit and Wisdom."

Boots, The Chemists, 5, Church-street.

OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. & S., Mr. S. C. Dorrill; Asst. M., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—The O.U.D.S. are occupying the boards here with their production of "Antony and Cleopatra," with Miss Nesbitt as Cleopatra.

Boots, The Chemists, 1, Queen-st. and 120, St. Aldates, Carfax.

PAISLEY.

THEATRE.—Sole P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert W. Stephens.—Mr. Fred Collins presents the pantomime, "Mother Goose."

RINK PICTURE AND VARIETY PALACE.—Sole P., Mr. E. H. Bostock; M., Mr. D. W. Reid; Mus. D., Mr. Felix Hamilton.—Francis and Alfred, jugglers; Ray Cowan, vocalist; Billy Burns, light comedian; and pictures.

PENTRE.

GRAND.—P. & M., Mr. W. E. Willis; Mus. D., Mr. Fred French.—Mr. Stanley Davies presents a humorous and fanciful operetta, "The Island of Balkis," featuring Mr. and Mrs. Jacque Thomas, humorous entertainers; Mr. W. J. Davies, of operatic fame; Little Florry Jones; and Stanley and The Nibs, in special song scena, "The Drum Major."

RAMSGATE.

PALACE THEATRE.—Under the direction of the freeholder, Mrs. Reeve-Sanger; R. M., Miss L. M. Bridges; M. D., Mr. A. Williamson.—The new comedy, "The Piccadilly Puritan," by Lechmore Worrall, is being presented by Brayton and Hunter in conjunction with Archibald Forbes.

Boots, The Chemists, 20-24, Harbour-st.

ROCHDALE.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Norman M. Robinson.—Mr. Frank Forbes-Robertson is paying a visit to Rochdale this week, and on Monday, when he appeared in "The Passing of the Third Floor Back," he had a cordial welcome. He was admirably supported by a capable company.

Boots, The Chemists, 42, Drake-street; 59-61, Yorkshire-street.

RUGBY.

HIPPODROME.—P., Rugby Hippo., Ltd.; M., Mr. F. T. Studd.—Miss Leila Zillwood's company present, Mon. and Tues., "The Broken Rosary"; Wed. and Thurs., comedy drama, "His Australian Wife"; Friday and Sat., "A Boy's Best Friend."

EMPIRE.—P. & M., Mr. B. Morris.—Collins and Moran, in novel comedy act, "Who, You, Me?"; Rita Hasson, comedienne and entertainer; Dumo, assisted by Elsine De Vere, ventriloquist, card, coin, and paper manipulator; Alder Egeson, Continental entertainer; O'Dell, novelty dancing act; Alberta Flahey, the renowned violiniste, and her tenor.

Boots, The Chemists, 26-27, High-street.

SALFORD.

PALACE.—P., The Salford Palace, Ltd.; M. D., Mr. Alan Young; G. M., Mr. Bert Vasco; A. M., Mr. Horace Cocks.—Coram, May Henderson, Magini, Four Storks, Mazuz and Mazette, The Keystones, Harold Walden.

ROYAL HIPPODROME.—P., Messrs. Wm. Hy. Broadhead and Son; R. A. M., Mr. Fred Bernado.—E. C. Jadon and M. Montogomery present their pantomime, "Cinderella."

Boots, The Chemists, 277-279, Chapel-street; 404, Regent-road; 191, Eccles New-road.

SCARBOROUGH.

GRAND OPERA HOUSE.—P., Empires (Wakefield), Ltd.; M., Mr. G. H. Hawkins.—Mr. E. Vivian Emond's company, on Monday, Tuesday, and Saturday, in "The Maid of the Mill"; Wednesday and Thursday, "The Third Man"; Friday only, "Her Only Son."

THEATRE ROYAL.—L. & M., Mr. Matthew Glenville.—Fred Ward's revue, "Rapid Fire."

Boots, The Chemists, 1, St. Nicholas-st.; 18, Newborough.

SMETHWICK.

THEATRE ROYAL.—Mr. Fred Clements presented the pantomime, "Aladdin," with Daphne Jay as Aladdin.

EMPIRE PALACE.—Mr. W. S. Logan presents the revue, "Whirls and Girls." Also Lily's troupe of eight dancers.

Boots, The Chemists, 56, Cape Hill.

SOUTHAMPTON.

GRAND.—R. M., Mr. Arthur Weston.—Mr. Frederick Harrison's company in Barrie's play, "Mary Rose," including Miss Kathleen Kilfoyle in the title-rôle.

PALACE.—R. M., Mr. Will Murray; A. M., Mr. Harry Taylor.—Joe Morrison presents the favourite light comedian, Randolph Sutton, in the musical comedy revue, "The Dream Girl."

HIPPODROME.—R. M., Mr. Harry Yardley.—Maud Allan, the well-known dancer; J. B. Taylor presents "Dream Stars," a musical fantasy; George Morton, "The Black Dot"; Nicol and Martin, comedy cycle riders; Bedini and Bedini, comedy jugglers; and Harry Marlow, in "Fragments of Humour."

Boots, The Chemists, 9, Victoria-road; 84, High-street, Shirley; 97, East-street; 25, Above Bar; 103, St. Mary's-street; 107, Shirley-road; 29, London-road; 155, Bevois-hill.

SOUTHEND-ON-SEA.

HIPPODROME. — M. D., Mr. Chas. Gulliver; R. M., Mr. Geo. F. Thompson; Mus. D., Mr. Chas. H. Meek.—Jack and Evelyn, the famous comedy duo; Norah Moore and Elsie Robey, piano and comedy act; Cornclius and Constance, Continental dancers; Field, harpist; Naval Quartette; The Eldons, acrobats.

Boots, the Chemists, 130, High-street.

SOUTH SHIELDS.

MARINA THEATRE.—L. & R. M., Captain Julian Bainbridge; Mus. D., Mr. G. Whittington.—Leonard Lawrence and Dorothy West-Symes are appearing in a repertoire of West End plays, including "A Bunch of Violets," "Moths," "David Garrick," and "Alias Jimmy Valentine."

EMPIRE.—P., South Shields Empire Palace Co., Ltd.; M. D., Mr. Richard Thornton; R. M., Mr. Edwin Winter; Mus. D., Mr. Joseph Campbell.—A sketch, "Misery & Co.," heads the bill. Others include Penrose and Whitlock, The Miles Stavordale Quintette, Scotty and Barton, Smith and Walker, and Ernest Williams.

QUEEN'S.—P., Messrs. Thompson and Collins; Mus. D., Mr. James Todd.—The Great Weiland, juggler; Mary Ann Clark, the double-voiced vocalist; and pictures.

Boots, The Chemists, 26, Bridge-st., Brow.

STIRLING.

ALHAMBRA.—G. M., Mr. Jack M. Calder; R. M., Mr. Geo. Webster; Mus D., Mr. Jas. Running.—Mr. Fred Collins presents pantomime, "Cinderella."

STOCKPORT.

THEATRE ROYAL.—Sole O. & M., Mr. Charles Revill; A. M., Mr. Cyril D. Revill; B. M. & Sec., Mr. John Revill.—J. A. E. Malone's company present on Monday, Tuesday, and Wednesday, the musical comedy, "The Merry Widow," and the remainder of the week "Gipsy Love." The cast includes Robert Needham and Prue Temple.

HIPPODROME.—L., Mr. Wm. Swire; G. M., Mr. Harry Barker.—E. C. Jazon and M. Montgomery present their pantomime, "Robinson Crusoe."

Boots, The Chemists, 39, King-st.

STOCKTON.

HIPPODROME.—P., North E. Entertainments, Ltd.; M., Mr. H. B. Metcalfe; Sec., Mr. G. V. Stainton; M. D., Mr. P. Ferri.—The Allington Charsley Opera Company are attracting crowded houses. On Friday "The Beggar's Opera" is produced as arranged by Mr. Harrison Frewin.

GRAND.—P., Mr. J. Grantham; M., Mr. G. H. Rennie; M. D., Messrs. Grenfield and Bentley.—Mr. R. R. Taylor's "Robin Hood" panto.

Boots, The Chemists, 104-105, High-st.

SUNDERLAND.

KING'S THEATRE.—P., Messrs. Thompson and Collins; R. M., Mr. E. Jefferies; Mus. D., Mr. C. Jennings.—Pictures; Phelps, the singing ventriloquist; and Sarah Melita, in operatic vocal selections.

EMPIRE.—P., Sunderland Palace Co.; M. D., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. E. A. Barnes; Mus. D., Mr. H. Elliott Smith.—This week the theatre is occupied by the Sunderland Operatic Society, which is playing Planquette's famous comic opera, "Les Cloches de Corneville," to crowded houses.

THEATRE ROYAL.—P., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. Richard L. Griffiths; Mus. D., Mr. Harry Mitchell.—Mr. Albert Sember's company plays "At Cripple Creek." This drama was announced for last week, but by special request "The Story of the Rosary," which drew big houses during the previous week, was continued to almost record business.

THE PALACE.—P., Mr. A. G. Hamilton; R. M., Mr. W. Gillespie; Mus. D., Mr. Frank Hubble.—Pictures, and varieties by the Fuji Family, in a pot-pourrie act; and Silbon's performing cats.

Boots, The Chemists, 62, Fawcett-st.

SWINDON.

EMPIRE.—P., Wiltshire Entertainments Co., Ltd.; M. D., Mr. Alfred Manners; R. M., Mr. Alfred Manners, junr.; Mus. D., Mr. Oswald Bentley.—Mr. Charles Doran and his repertoire company opened here on Monday with "The Merchant of Venice."

Boots, The Chemists, 27-28, Bridge-street.

TONYPANDY.

EMPIRE.—P., Mr. W. E. Willis and Son; R. M., Capt. W. Willis; Mus. D., Prof. T. White.—Sie Tahar Troupe present a novel act in their exposition of "Tunisian Pastimes"; Vera Love, vocalist; Cromer, ventriloquist; Roe Lambert, the funny sailor, in comedy pastimes; Maudie and Syd. McLloyd, burlesques and comedy dancers; Mary Gold and Partner, in harmonising songs and brilliant solos; Geo. Rymer, comedian; The Wedburns, comedy duologists; The Three Mahers, who specialise in dancing; and the Empirescope, make up a strong variety bill of fare.

Boots, The Chemists, 121a, Dunraven-street.

TORQUAY.

THEATRE ROYAL.—M. D. & Licensee, Mr. W. H. Mortimer; Sec., Mr. Arthur Pearse; Mus. D., Mr. H. E. Crocker.—This week's attraction is provided by Messrs. Will Gane and Cecil Morley, Ltd., in the revue, "The Girl," in which Miss Alice Waldie and Mr. Will Gane sustain the principal rôles.

PAVILION.—G. M. (for the Corporation), Mr. Chas. G. Price; Mus. D., Mr. E. W. Goss.—This is Shakespeare week, and the visit of Sir Frank Benson is eagerly awaited. Miss Esme Biddle and Miss Alice De Grey are the leading ladies, whilst Sir Frank is supported by Mr. Harold V. Neilson, Mr. S. A. Cookson, and Mr. T. G. Bailey.

Boots, The Chemists, 46-48, Fleet-st.

WEDNESBURY.

ROYAL AND HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Fred Dry.—"Puss-In-Boots" forms the attraction here, featuring Miss Kit Toms, Flora, Will Kirk, Messrs. Rufus and Eda and Havana Troupe of Dancers.

Boots, The Chemists, 14, Market-place.

WESTCLIFF-ON-SEA.

NEW PALACE.—P. & M., Miss Gertrude Mouillot; R. M., Miss Florence Dean; Mus. D., Mr. Adam Seebold.—Mrs. Brandon Thomas's company presents "Charley's Aunt."

Boots, The Chemists, 105, Hamlet Court-road.

WEYMOUTH.

PAVILION THEATRE.—L., Mr. E. Wheeler.—Mr. Harold Reading's pantomime, "The Babes in the Wood."

Boots, The Chemists, 69-70, St. Mary-st.

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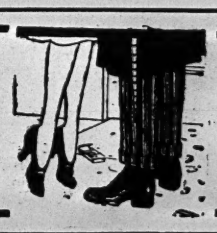

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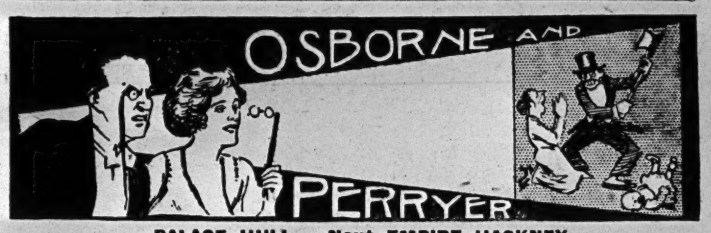

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"THE GARDEN OF ANNA,"
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In Messrs. Wylie & Tate's "Cinderella."
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The Event of the Season: Football Ladies v. Gents. of "Oh! Laugh" Co.
More news next week.

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Starring in "OH! LAUGH."
Last week I sang in Opera (House). This week I am clowning at the Hippodrome, and next week I shall be having a Royal time at the Palace!
Yes, I was handsome when I was a Kid, and am still a Kid!
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Dates—LLEWELLYN JOHNS.
Address all communication to the Managing Director.

CALLS FOR FEBRUARY 14, 1921.

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Rehearsal at 10 a.m. for:—
Willie Bard, Charles Hawtrey, Julian Rose, Winston's Water Lions, Marie Novello Trio, Chris Richards, Pierce and Roslyn.

STOLL PICTURE THEATRE, KINGSWAY.
(London Opera House.)
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for—
Maud Aston and Co., Osborne and Perryer, Julot and Piero, Rolf Slater, Alexander Prince, Corri and Cervi.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for:—
Banvards, Peter Pariss, Peggy O'Hara, Ethel Hook, Nicol and Martin, Fred Stafford, M'Lita Dolores.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
"Too Many Wives," Gaby Revette, Mandos, Finlay Dunn, Millie Jillson, Dorothy McBlain.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
Sam Barton, Frank Elliston and Co., Bros. Walsh, Sinclair's Diamonds, Decars and Tomato, Magley and Wolfe, Gladys Hay-Dillon.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Hadens, Mutt and Jeff, Theo. Ward. Edgar Curtis.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for:—
"No Man's Land," Ross and Alban, Alfred Leonard, Victor Andre, Val Vett.

CHATHAM EMPIRE.
Rehearsal at 2 p.m. for:—
Company as booked.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
Blaney and Farrar, Dormondes, Renee, Julien Henry, Jack Williams and Co., Dudley Dale.

THE ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for:—
Hanlon Bros., Kharum, Lloyd and Montrose, Great Wieland, Olive Dene, Milton Bros.

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FLORAL HALL, LEICESTER.
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Pictures and Varieties.

And in association with the above—
THE ALHAMBRA, LONDON, W.C.
Company as booked.

NOTE.—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except The London Coliseum which requires at least **20**, including **4** first Violin Parts, **2** second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required).

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Departement," by Artistes three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening If return of photographs required, please say so.

COARSENESS, VULGAITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOYICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment." The Mamagement will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Calls for Monday, Feb. 14, 1921.

LONDON PAVILION.
C. B. Cochran's Production,
"London, Paris and New York."

OXFORD.
Rehearsal at 12.
C. B. Cochran's Production,
"League of Notions."

METROPOLITAN.
Rehearsal at 12.15.
Nervo and Knox. The Five Jocks.
Tom B. Davis. O'Brian and Harris.
Chester Cortney. Susie Marney.
Gene Gordon. Alice Hollander. Bioscope.

CHELSEA PALACE.
Rehearsal at 12.
Lew Lake to present revue, "Far East."

EUSTON.
Rehearsal at 12.
Tom Costello. Wardini. Tom Varley.
Six Heraldas. Cass and Christie.
Les Briscons. Bioscope, etc.

WALTHAMSTOW PALACE.
Rehearsal at 1.
T. E. Dunville. W. T. Ellwanger and Mary Livingstone in sketch, "All Wrong."
The Three Scamps. Eileen and Marjorie.
Mabel Costello. The Four Black Diamonds.
Carvet and Verena. James Edison.
Bioscope.

SOUTH LONDON.
Rehearsal at 12.
W. S. Lyon presents "Non Stop,"
Dan Bros and Sherry. Yost and Clady.
Arthur Lewis. Hobart and Hobbs.
Kitty White. Ko-Ten-Ichi Troupe.
Bioscope.

EAST HAM.
Rehearsal at 12.
Stanley Kirkby and Harry Hudson.
The Anserouls. Rich and Delvin.
Ted Cowan. The Three Its.
Stan. Kavanagh and Co. Hart and O'Brian.
Douglas and Hale. Bioscope.

TOTTENHAM.
Rehearsal at 12.
Farr and Farland.
Ben Cleary presents Gee-Gee Chaplin.
The Keystone Troupe. Wilfred Essex.
Wilfred Burnand. Crasey. Hicks and Pass.
Les Neblos. Gus Oxley and N. Leslie.
Bioscope.

EMPRESS, BRIXTON.
Rehearsal at 12.
Novi and Partner. The Three Jees.
Lester Newby. Josie Jackson. Mollie Drew.
The Five Bombays.
Herbert Winter and "Bunny." Bioscope.

WATFORD PALACE.
Rehearsal at 1.
McKelvie and Cummings to present revue "See You Later."

These Calls are communicated by the Management for the information of Artists without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

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